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GIVING UP THE DAUGHTER.

WRITTEN FOR THE NEW YORK CLIPPER,
BY T. C. HARBAUGH.

What! let him wed her, Hannah, dear—that tall fair girl of ours, the last child heaven bless'd us with when nature's garb was flow'rs? Ah! he would take our darling far away from home and hearth; there's not another like her, wife, on all this beautiful earth!

His father and I were rivals, and for the same fair hand, I won the prize, as well you know; we sought the sunset land, and now with the past behind us, and God's blue skies above, the son of Harold Norton comes and wants the child we love.

We quarrel'd one time in harvest, I'll ne'er forget the day, I raised my hand against him, he turned and walked away; I follow'd him with hasty words and many an angry frown, but he refused to strike the man beloved by Hannah Brown.

I hated him, and when we stood together, Hannah dear, and heard the parson speak the words that made us one forever, I saw him smile as if he thought you would not love me long, and fiercer grew my jealous hate; O God! I did him wrong.

He mingled with the wedding guests, he had a smile for you, he told them, though I knew it not, that I was good and true; and when he came to take my hand I met him with a frown, and had it not been for your look I would have struck him down.

And when he to the altar led your school-mate Hester Stone, would not to the wedding go, and so you went alone; the people talk'd, but what cared I? Too proud was I to kneel; I could have ground his happiness to powder 'neath my heel!

You recollect the Winter, dear, when fever held me low? The neighbors said that very soon they'd lay me 'neath the snow; one night I wakened from a sleep—'twas when you tho't me dead—And lo!—it seem'd a dream—that man was kneeling by my bed.

I could not breathe, my heart stood still, I tho't it could not be; I wonder'd how my enemy could kneel and pray for me; but there he was! each fervent word went thro' me like a knife, you always said it was his pray'r that brought me back to life.

I should have laid my hand in his and said: "We will forget," but no! the idol of my pride had not been broken yet; He murmur'd not, as if he knew the time would surely come when love would conquer all my hate and make my heart his home.

We prosper'd till one fatal day, I failed, and we were poor! The Winter was upon us, wife, the wolf was at the door; And in our trouble's darkest hour, when all the world seem'd cold, Who was it to the rescue came and shared with us his gold?

And when our little Ned was born, who journey'd many a mile To hold the baby in his arms and laugh to see him smile? And when the angels took the child across the silent tide, Who was it at the coffin knelt, and bowed his head and cried?

I saw his hand push back the locks from Eddie's athen face, And I, unable to resist, took him to my embrace; Forgotten then was all the past, its rivalries and blows, And no one tho't who saw us then that we had once been foes.

He's dead! and 'neath the sod we press'd as rivals long ago He slumbers sweetly, angel-watched, beneath the rain and snow; I love my memories of him, and in the lofty brow And blue eyes of his only son I see his image now.

Tho' I would keep our darling child forever by my side, I cannot tell her no, for she would be a Norton's bride; I saw them part last night beneath the tree, and this I know: She loves him—that's enough, dear wife; you lov'd me long ago!

We'll give her up to him who asks, he shall not plead in vain; Their love-making has only been our courtship o'er again; We love as when the parson old in wedlock bound us fast, And mirrored in the Present is a woeing of the Past.

CLIPPING, O.

A SEANCE

WITH

THE FULL SISTER OF SATAN.

WRITTEN FOR THE NEW YORK CLIPPER,
BY SI SLOKUM.

"Well, come up, if nothing happens," said a friend to me on the morning of the 31st of December, a number of years ago, he having invited me to meet "some of the boys" at his house, and "watch the old year out and the New Year in, with the crowd."

"If nothing happens, I will," said I. "But you know it is a blooming day when nothing happens to me, although it was tolerably clear yesterday and the day before."

I don't wish it to be understood that I was

the victim of an untoward happening every day in the week; but if three days ever went by without something of a perplexing, serious, exasperating or humiliating nature weaving itself into the woof, not to mention the warp and weft, of my existence, those three days were entitled by red letters of the most pronounced type and largest calibre. So many things out of the usual run of affairs had happened to me; so many undesirable situations had opened wide their doors and let me in, body and boots, that I made up my mind that when I was born my star must have been in a whirl of tribulation; either in semi-sextile with Mercury, in trine with Jupiter, in heliocentric conjunction with Saturn, or something of the sort; and that I was booked for a life of experiences such as I would unselfishly have passed over to any other mortal, without hope of reward in any way, had I known what they were to be, and had had disposition in the matter. However, I long ago settled down to the philosophical conclusion that, as fate had sent me into the world when my star was in a peak of trouble, it was useless to cuss and kick against the pricks sharply and thickly set, but better to get over them the best I could, and with as few scratches as possible; and, expecting things, I accept them when they come with a philosophy truly wonderful, in the main, though there are moments when, in the throes of an experience more than usually trying, I lose my grip on said philosophy and give way to less rational methods.

It was 11 P. M. on the day mentioned, and I was on my way to my friend's house in Forty-third street. As nothing of more moment in my line had occurred during the three days just thrown off the whirligig of time, than my having been charged by a wild Western steer on the rampage, I narrowly escaped the points of his horns and the charge from the pistol of a wilder shooting cop, the whistling bullet perforating my coat sleeve; than my having been publicly embraced on the street by a woman in the pustules and deliriums of smallpox who had escaped custody in her mad house, and than a brief, but somewhat hilarious, conference with a dun sent to interview me in regard to liquidation, by my tailor, I thought it highly probable that I should do some red-letter marking, making memorable these three days in my career. Alas! how true it is that you can't most always tell what a day, or an hour even, may bring forth.

I was walking leisurely up Broadway, smoking, intending to take a Sixth-avenue car at the "cross roads," and had passed Thirtieth street when my attention was attracted to a man and a woman on the walk, coming toward me. I noticed on the instant, too, that I was the cynosure of their respective and combined eyes.

I noticed, also, that the woman suddenly shot away from the man and made directly for me, evidently bent on seeking an interview on the spot.

"Ha!" said I to myself, "she wants protection from that fellow. She shall have it, even if my stout malacca stick has to be brought into requisition."

I felt a sort of Don Quixotic chivalry boiling within me, and I resolved to champion that woman if I had to ride down to the Twenty-ninth Precinct Station for a platoon of valorous cops to back me. As the man looked to be of the kind that didn't weaken readily, I was about to break for the station for the cop contingent, that the woman might be rescued beyond peradventure, when she suddenly stopped within three feet of me, gave one searching glance, and turned to the man she had left, now close on, and screeched:

"It's him! it's him!—it's the very man!" "Great Jones!" I mentally ejaculated. I often use the name of "Great Jones" for ejaculatory purposes, in order to keep green my memory of "Great Jones," for whom one of the streets of the metropolis was called; albeit I never heard or read anything about him, or knew why he was called "Great Jones." "What am I in for now?" This woman, who had drawn forth my sympathy by the gallant, evidently required no sympathy from me. She stood there, not a supplicant, but an accuser. And she had me, too, for I wasn't "the very man"—standing in my clothes—who was I? But that I wasn't "the very man" she meant, I was dead sure. How had she squelched in my bosom—nipped in the bud, as it were—the swelling chivalry which her coming had inspired—how with her first breath had knocked it out! I knew that I then and there decided never again to allow myself to be swayed by chivalrous feelings until I knew for a dead certainty that there was a



LOUISE THORNDYKE, ACTRESS.

bona-fide call for such; which decision was probably reversed within a week. It is so hard for a chivalric one like myself to sit down on his own nature and keep it down for any length of time, you know.

The woman's escort came up a moment after the woman screeched. He first looked me over and then looked at her.

"Sure of your man, are you?" he said to her. "Sure? Of course I am. I would know him by that coat, if nothing else. Didn't I see him running away from the house? He didn't have a cane then, but I s'pose he grabbed it somewhere, thinking it would give him an air of consequence if he poked along like a gentleman of leisure. But he didn't fool me, not much."

Feeling that I was in for it, whatever it was, I pulled together the points of my philosophical armor, and with a light laugh said to the woman's escort:

"What's the racket, my dear fellow? Shovel it all out in one fell swoop, as it were. Am I this woman's runaway husband?"

"You, my husband—your?" broke in the woman, with all her woman's scorn concentrated in tone and look. "The cheek of you to ask what the racket is, and the impudence of you to laugh—you'll laugh out the other side of your mouth, I guess, to-morrow."

"You'll have to go along with me," said the man.

"Oh—I will, eh? That depends. Who are you, pray? How do I know but this is some roping-in dodge?"

"Just hear the impudence of that!"

"I am Detective Dusenberry," said the man, breaking in on the woman as she on me broke in.

"Dusenberry, eh?" said I, quite nonchalantly. "Oh, yes; your father was a Dusenberry; he made your mother a Dusenberry, and you were born a Dusenberry, eh?"

This bit of facetiousness, I was pained to see, didn't fall on sympathetic ground, the detective resenting it—some people are so churlish they won't have any fun at all in theirs.

"Come along," said he authoritatively.

This meant, probably, all night in a station-house. It was outrageous, beastly, and I was forced to levy on my philosophy to the last square inch in order to maintain my bearing and not sink in the slough of vexation and worryment at the thought of getting onto the New Year in a cell.

"But what for, and whither must I go?" I queried.

"You'll learn at headquarters, if you are ignorant," was the response.

I made up my mind that a detective who couldn't tell a square man from a crook was n.g. But then some crooks do everlastingly put on the mask of probity, and some square men—well, I know of some I wouldn't trust with a shot in hog-cholera times, if I judged them by their looks. It won't do to go by looks. Fred Ward looked all right to the smartest of our financiers until he proved himself a rascal, and then everyone could read "rascal" in his face.

"Headquarters, eh? What's the matter with

the Twenty-ninth Precinct?" said I, having friends at court there who would make it less disagreeable to me than would a strange sergeant.

"Mulberry street's the word," said the officer sententiously, and that settled it. It isn't well to dispute the law's minions even in civilian clothes, not mentioning the minion in blue and brass, with a long club.

A little knot of persons by this time had collected in the vicinity, and stood taking stock in our party, individually and collectively. It was a nucleus for a crowd to rally round, and, not wishing to become anything more of a cynosure than I was, I suggested taking a University-place car to Houston street, remarking that I would stand the racket of the fares.

"Mighty liberal, ain't he!" said the waspish female—"mighty liberal with other folks!"

"Here's a car now," broke in the detective, and in a moment we three boarded it, and soon were seated thereon in the waspish female on the detective's left and myself on his right. The car was fairly loaded, and I supposed the detective would be recognized by some one or more of the passengers, mostly of the masculine persuasion, when his two side-partners would become eye targets and objects of especial interest. Of the number of detectives personally known to me at that time, including Bradford, Elder, Irving and Phil Farley, et al., Dusenberry was not one, though I knew there was one of that name in the service; and I was rather sorry, than otherwise, that he

was not then recognized, for the woman, I felt sure, would have been the main target for sharp-shooting eyes, her face showing her to be excessively ruffled, while I knew I presented an unruffled front, even if my interior decorations were not exactly in keeping therewith; and it would have gratified me immensely if she had been stared at as one under a cloud and the law's thumb, I watching her under the concentrated fire of many eyes. This may not be Christian feeling, but it is human nature; and human nature largely obtained as a natural gift long prior to the advent of Christianity, and even at this day it will strongly assert itself, at times, in the bosoms of the best regulated Christians.

The victim of mistaken identity, thanks to a fool-woman's disordered imagination, I wondered, as the car humped its way along, if we three—the detective, the woman and myself—would ever meet again after this fitful fever of a mistake had passed? The woman, I hoped never to see again under any circumstances; as for the detective, I would as lief meet him as not, under dissimilar circumstances. From contemplating this problematical meeting, I switched off to the scene at headquarters, when I should stand before His High and Mighty Immensity, the sergeant on duty, charged with—well, stealing, I inferred from the woman's words, although she hadn't directly mentioned it—to the moment when my pedigree and personal possessions would be demanded, and a blue-coated, brass-buttoned hireling of the law paw my person over, secretly hoping to find a gun, bowie, or dynamite cartridge concealed about my clothes—I will omit the cartridge, as the average cop would sooner march up to the mouth of the deadly whiskey bottle than monkey with a dynamite package—not finding either of which, would insinuate that I had thrown the tools away. I had worked up the scene to the point of my being shown to my room for the night by the minion in blue and brass, when I was brought back to reality by the laying-on of hands, as it were, the detective clasping my knee and rising, the voyage by car being up. Whether he clasped the woman's knee or not, I couldn't say.

Out of the car, I found we had struck Prince street instead of Houston street, and remarked to that effect to the officer. He knew it, but it was quieter, he said. I thought he was very considerate, and walked along on his right, the woman on his left, on the north side of the street, wondering if I would be juggled for the night, and be run into a police-court in the morning—not relishing the prospect.

The street was very quiet that night—it was a different street then, with its dwellings, though quiet enough now with its stores—with not a soul on either block, from Mercer street to Broadway, to be seen but ourselves. We had cleared about one-half the length of the block, and I was thinking my suspense would soon be over, when I suddenly became aware of a tourniquet, in the shape of a man's arm, being placed around my neck, a choking sensation following immediately with bulging eyes—I could feel them bulging from their sockets—and a thor-

oughly done-for sensation generally. I had been garroted; had been snared for some purpose or other. The next thing I knew, and I knew it quickly, was that my feet were pulled from under me and held by someone; the next, that I was being carried up some steps, literally neck and heels; the next, that a door closed behind me, and that I was being taken up a flight of stairs, knowing nothing further for a time.

The next thing I knew was that I was gasping fearfully and trying desperately to catch my breath, which seemed desperately determined not to be caught. But I caught onto it shortly, and held to it, though breathing violently. I think I came as near being choked to death as any man that ever lived to tell his experience in that line. Catching onto my surroundings after catching onto my breath, I found that I was at "headquarters"—the headquarters of a gang of crooks of some sort or other—established on a lounge in a room with four men and one woman, the fool-woman who had started out after someone whose back she had seen as he ran from her, and who, stumbling across me, or, rather, a coat resembling the runaway's—in color, probably—declared, on looking into my face, that I was "the very man!" The Lord help a man when a fool-woman is on the rampage after a man, and sees a man who resembles in the slightest particular, in person or clothing, the man she is after—the Lord help that man, for the fool-woman knows she has got "the very man!"

Three of the men and the woman sat at the round table in the centre of the room, the fourth in a chair near me, with a cocked revolver in hand, which was certainly calculated to impress one with a sense of the gravity of the situation, if nothing else. That the men were a villainous-looking set I cannot say. Their faces, for character, would compare favorably with those of any four church-goers picked at random as they entered church, and were quite as serious. The woman I thought to be the wickedest-looking of the quintet; but as I was prejudiced against her, my opinion cut on a bias, as it were, should not be accepted at par, perhaps. The first glance showed me that Dusenberry was not one of the four men. I thought it strange—that is, I thought it strange that the man who had played himself for Dusenberry was not present. I knew I had been bamboozled, but I asked: "Where is Dusenberry?"

[CONCLUDED IN OUR NEXT.]

THE LATE JOHN RICKABY.

This well-known manager passed peacefully away at 8.22 o'clock on the morning of Feb. 18. A premature report of his death 16 had been somewhat widely published; he lingered two days after most of the newspapers had given his obituary notice. He had been ill six weeks; the last two weeks of that time he had been unconscious. His illness was the direct result of exposure, brought about by his one sad failing—a fault he had often wearily confessed as being hereditary. A few friends and his faithful wife witnessed the end of a life that had been truly varied and active. John Rickaby was the son of an Englishman, and was born in Quebec, Can., in 1842. It has been published of him that he had been educated for the priesthood by his father, of whom it was also recorded that he was sexton of one of the Roman Catholic churches in Quebec. Both statements are incorrect. Mr. Rickaby was never intended for the priesthood. His father and all his family were Protestants. The elder John Rickaby commenced life as a grocer and liquor dealer, and finally drifted into the cabinet and undertaking business, at which young Rickaby was placed in his early youth. The father at that period was clerk and sexton of the English Cathedral at Quebec, under the late Bishop Mountain. The undertaking-business was not to John Rickaby's taste. He was of a roving and adventurous disposition, and he came to New York in 1865. Working here for a short time, he finally found his way to Texas. There his theatrical career seems to have begun—at least, according to his relatives, who assure us that he had never been identified with theatricals, either amateur or professional, while in Quebec. We have reason to believe that his first work was with a circus, through Texas. Next, he was agent for Robinson's Minstrels; in 1867 he took charge of the Carter Zouaves, and then had the benefit of Ned Kendall's tutelage; and afterwards he toured a company in the West with "The Long Strike." In 1873 he was associated with Leonard Grover in the management of the Adelphi (Alken's) Theatre, Chicago; in 1874-5 he was business-manager of Furber's Fifth-avenue Theatre Co., which traveled extensively and successfully; in 1875-6 he worked for T. W. Davey, then directing the tour of both Booth and Barrett; he managed the Memphis, Tenn., Theatre season of 1876-7; in 1877-8 he managed Geo. S. Knight's tour; in 1878-9 he took Gus Williams from the vaudeville and made a dramatic star out of the favorite German singer, and up to 1883 he remained as Mr. Williams' manager. In 1883-4, when Brooks & Dickson were at the top notch of their extravagance, Mr. Rickaby became their general-manager. The following season (1884-5) he directed the tour of "The Pavements of Paris," by arrangement with Samuel Colville. In the Spring of 1885 he became Helen Dauvray's manager. She had just returned from Paris, and Mr. Rickaby arranged for her American reappearance at the Star Theatre in "Mona." Undismayed by the failure of that play, he managed to secure a lease of the Lyceum Theatre for Miss Dauvray, and, with "One of Our Girls," he put her on her way to success, and saw the house come out of its gloom into the light of popularity. It was his best and last achievement, and he will long be remembered for it. In the heyday of this triumph his old enemy conquered him, and he gave way—never to recover. Deceased was a member of Cincinnati Lodge, B. P. O. E. The funeral occurred afternoon of

19 at the Little Church 'Round the Corner, on Twenty-ninth street. The church was crowded with friends, most of them professionals, and many of them prominent. Dr. Houghton read the Episcopal service. David Bickaby, a brother of the deceased, with his wife, accompanied by R. E. J. Miles, followed the casket into church. Helen Dauvray and the Lyceum Co. occupied the front rows on one side of the aisle. On the other side were the pallbearers—John B. Schofield, H. E. Dixey, T. H. French, Brent Good, G. F. De Vere, Bronson Howard and J. C. Gallagher, the dramatic critic. In the rear were delegations from the Elks and Actors' Fund. After the reading of the service the ritual of the Elks was gone through with. Then the Lyceum Theatre orchestra played a dirge, while the remains were being removed from the church to be shipped to Quebec. There they will be interred in Mt. Hermon Cemetery. The deceased left his widow in straitened circumstances, but his brother will see that all the expenses are defrayed. Miss Dauvray will give a performance at the Lyceum for Mrs. Bickaby's benefit.

DEATH OF JOHN B. GOUGH.

The famous lecturer did not survive the apoplectic and paralytic shock with which he was seized at Frankford, Pa., Feb. 15. He never recovered consciousness, and died on the afternoon of 18 at the house of Dr. R. Bruce Burns in Frankford. His wife and two nieces were with him. The body was embalmed and shipped 19 to Worcester, Mass., his home, where it will be interred. Mr. Gough was born of very poor parents at Sandgate, Kent, Eng., Aug. 22, 1817, and emigrated to this country in 1829. He was in turn a farmer and a book-binder, and led, as he was wont to confess on the platform, a life of dissipation in his younger days. He appeared once at the old Franklin Theatre, in this city, under the name of Gilbert—probably about 1835. He soon went back to bookbinding, and for a time worked at his trade. In 1837 he went on the stage of a Providence, R. I., theatre, playing low-comedy roles, and later he was at the old Lion Theatre, Boston. About 1839 he traveled with a diorama, singing comic-songs. His first address as a temperance lecturer was delivered at Milbury, Mass., in the Fall of 1843, and his first in this city May 9, 1844. The history of his career since then is sufficiently familiar to most readers. He lectured in England and Scotland in 1853-4-5.

THAT THEATRICAL GHOST-STORY.

It was cruel to revive the Hamblin-Ewing scandal for the sake of circulating a ghost-story that could have originated only in the fact that, as many persons in Mobile wished to believe, because the couple were continually quarreling, that the woman had killed the man, to fortify themselves in that belief some one of them invented the ghost-story, and the others accepted it. The published memoirs of the men who managed that Mobile theatre team with anecdotes and murders and ghost-stories, but nowhere do they make mention of a Mobile ghost. The Mobile Register now publishes an article from Judge Edwin Tardy of that city, called forth by the ghost-story. It does not endorse the latter, but it corroborates in the main what we said last week in our department "Stage Fact and Lyric Fancy." Naturally, the Judge's recital, as it is from memory, contains a few errors. He gives the woman's name as Hamilton, when it was Hamblin. He thinks the play was "Ruy Blas," when that—performed in the original French in France until 1838—was not performed in English in this country until within the past quarter of a century. He seemingly speaks of the house as either the St. Emanuel-street or the Government-street Theatre, both managed by Ludlow & Smith (who also had the Swamp Theatre in the Orange Grove), because he adds that "at length Mr. Ludlow, the manager, came out and stated that Mr. Ewing was a little indisposed, and it was doubtful if the play could continue." This was after "the first act." The play was then over—it had but one act. The Emanuel-street Theatre, of which Ludlow & Smith were the managers, had been burned down four years before, the Government-street three years before, and the "Swamp" had been abandoned. The house in which the alleged murder occurred was a new one, built after the burning of the others. It was erected by the late James H. Caldwell, the great rival of Ludlow & Smith. He was its manager in March, 1842, when the Hamblin-Ewing affair occurred. About 1843-4, as a step towards retiring forever from theatrical management, he leased it to Ludlow & Smith, much to their sorrow later.

Judge Tardy's idea that the play was "Ruy Blas" is due to the fact that the characters in the piece actually performed—the one-act farce of "My Old Woman," which is from a foreign source—are somewhat romantically robed in the way of nomenclature, having seemingly French, Spanish and Russian names all mixed up with gaudy Irish. The notion that the woman had waited (this is not the Judge's story, but it is necessary to make the Ghost walk with an air of vraisemblance) for a play to be produced in which a female stabs her husband to death on the stage has no more basis than this medium of truth: Victorine, also called Victor, figures in this farce as a page, and may carry a dagger. Mrs. Ewing, who impersonated Victorine, while Mr. Ewing played Col. Girouette, probably carried a property dagger. We shall not attempt to doubt that she may have tried to knock Ewing down with the point of it. In our own tender person we have felt, both as Walter in "The Idiot Witness" and as Vivian in "The Lost Ship," that there were actors so realistic thirty years ago that they would go into Canham street and buy a real dagger, and they would also cram a whole newspaper into a pistol so as to insure its making a noise; but in the face of the fact that the jury acquitted Mrs. Ewing we are not inclined to believe that she had substituted a keenedge weapon for the bludgeon of a dagger that was apt to be the property-chestnut forty-four years ago. At the same time, we are quite willing to credit that Ewing would have lived a little longer had he and his wife been on good terms, and we know that the verdict of the jury was ridiculed by some, because there was no doubt at all that in her anger the woman had jabbed the man with her bludgeon, or property-dagger. In this office for a great many years have been all the faces of this case, as well as a good deal of the romance, for modern newspapers have got hold of it before. Were it worth it, we could pore our hand upon full details of the trial. We have letters written by the woman long after the trial, and they do not sound as if from a murderer, although they speak of the unfortunate affair. Afterwards for years, as we said last week, she was residing with the father of the man she is supposed to have made a Ghost of; and a hard time she had of it, trying to make a living for him, for herself, and for her children.

We have also stated that many persons in Mobile believed she had killed Ewing. John Baldwin Buckstone, who was the star, and that night played Michael Witgoft in "My Old Wo-

man," has left a note in which he is on record as having believed it; but then that note was written the next morning, and Buckstone was mad because his engagement had been marred. Another actor is also on record as believing that she killed him, but then he was hundreds of miles away that night.

It may be true that some years later, as this ghost-story runs, "an immigrant ship arrived from Germany, and that one of the immigrants was induced to become night-watchman at the theatre, without being told anything about the murder;" but it is scarcely true that the next morning, at two o'clock, having seen—as "so many other watchmen had there seen for years"—"the ghastly figure of a blood-stained man with a knife in his ribs," he rushed out upon the street shouting: "My God in Heaven! there is a man murdered in there!" It is more likely that, with his hands pressing his abdomen, he shouted: "Mein Gott! there is the devil to pay in here!" and died that night of cholera.

As the sensational preface—with its jealous wife, its beautiful and seductive Alabamian, the actress waiting patiently to be cast in a part in which she has to slay somebody, the murder on the stage in the presence of the audience, (but "unbeknownst" to the audience), the escape of the murderers for ever afterwards, the man sitting in a chair and bleeding to death from a knife-wound in the ribs, and the theatre that never after that could get a watchman who would stick—a wholly devoid of truth, save to the extent that one night in March, 1842, a man suddenly died in a dressing-room in a Mobile theatre, it is to be presumed that the story about the German is as baseless as the rest.

LOUISE THORNDYKE.

At Sydney, Aus., Sept. 9, 1885, the ceremony of marriage was performed between Dion Boucicault and Louise Thorndyke. A portrait of the lady graces our first page this week. She has not been long on the stage, but she is doing some excellent work, and will bear watching. Miss Thorndyke was born Josephine Kent about 1859, and is the daughter, by her first husband, of Mrs. E. W. Tisdale. Mr. Tisdale, we believe, was once cashier at the Occidental Hotel, in this city. Mrs. Tisdale about 1880 kept a boarding-house on West Twenty-third street, where professional people largely resided, and where, probably, Louise Thorndyke's earlier stage-ambitions began to develop. It is related of her that she made her debut on the stage in 1880 in a peculiar way. She had accompanied a friend—a well-known actress—to Niblo's Garden, where the actress was to play in the opening of an "Our Boarding-house" engagement. When the time came to ring up, it was found that no young girl had been engaged to play the part of the Fourteenth Boarder at the table. Miss Thorndyke was pressed into service, and thus commenced her career. Afterwards, she did light roles at the Madison-square Theatre, and then for several seasons played leading-juenilles with various companies on tour, mostly in the West and Southwest. When Dion Boucicault left the East for Fisco in the summer of 1885, Miss Thorndyke accompanied him to play leading-roles. She went with him to the Sandwich Islands and Australia, and at Sydney married him as above noted. Since their return to this country, she has continued to lead in his support. Our portrait is from a photograph by Falk of this city.

THEATRICAL RECORD.

SPECIAL CORRESPONDENCE BY TELEGRAPH AND MAIL.

Movements, Business, Incidents, and Biographies of the Theatrical, Musical, Minstrel, Variety and Circus Professions.

NEW YORK, FEBRUARY 23, 1896.

LATEST BY TELEGRAPH.

Special Reports by The Clipper's Correspondents of the Opening Night of the Week in Various Parts of the Country.

Reports of performances on Monday nights in the following places sent us by mail: Philadelphia, Brooklyn, Baltimore, Albany, Troy, Providence and Newark.

Latest from 'Frisco—Salvini Objects to "Business Methods"—"Fantasma" a Go—"Second Sight" to Follow "Hoodman Blind"—Close of the Kralffy Season—"Parlor Match" Ignites Easily—Engagements and Openings at the Vaudeville—Genevieve Ward in "Forget-me-not"—Gleanings, Etc.

SAN FRANCISCO, Cal., Feb. 23. BALDWIN THEATRE.—Salvini closed his engagement Feb. 20. On 15 he did not appear, on account of his brother's death. For this reason Al Hayman telegraphed his manager to retain the entire receipts of the matinee 20. During the performance Salvini heard of this action, and refused to finish the last act of "Othello" until Jay Rial persuaded him to do so. Suit will be brought against Hayman by Salvini. There was no performance 21, the house being closed for a rehearsal of "Fantasma." The piece was done 22 to a full attendance. It seemed to be a decided "go."

CALIFORNIA THEATRE.—"Hoodman Blind" is on yet, and improves with acquaintance. The piece is finely staged, the scenery and mechanical effects being especially good. "Second Sight" (new) will follow March 1.

GRAND OPERA-HOUSE.—Despite the Kralffy's unpopularity with the public and the profession, their engagement has been a fair one. This is the last week of the spectacular. The company will go from here direct to Denver.

BUSH-STREET THEATRE.—Evans and Hoy in "A Parlor Match" opened 22 for a two weeks' stay. The house could not hold the people who applied for admission.

TRIVOLI.—"Widow O'Brien" still holds on to remunerative business. "Rip Van Winkle" is underlined.

STANDARD THEATRE.—Dark this week. The Mexican Typical Orchestra will remain in the interior.

GLAZINGOS.—Jay Rial is in town, and will remain with McKee Rankin in the management of the California. Brockey Morgan and Lew and Pauline Parker opened at the Belia Union 22. Among the new engagements at the Fountain are Alma Grossi and Antonio Von Gofre. Zamloch opened 22 at the Alcazar with a gift entertainment. Sam and Hannah Holdsworth made their app. at the Wigwam matinee of 22. Frank Wright has declined an engagement offered him by Mr. Boucicault. Genevieve Ward will play a two weeks' season in "Forget-me-not" at the Alcazar, commencing March 10.

The Edgewood Mountain Choir, under the management of Jaguarine, will appear at the Wig-

wam late in March. The Wood-Wright Dramatic Co. will open at Napa March 1. Kinkades Fanny Wood, Little Lawrence, Mamie Fordyce, Maggie Francis, Frank Wright, George Montserrat, Irving E. Beatty, George Carleton, Dave Warfield and E. Missouri; A. Marchand, musical-director; Joe Corcoran in advance and Harry O'Connor, business-manager. Isabel Morris has purchased the sole rights of Ciprico's "After Twenty Years" for Australia, England and all British Provinces. Fred De Belleville will do the play east of the Rockies, having secured the right. McNish, Johnson & Slavin's Minstrels will open a four-weeks' engagement at the Baldwin beginning March 7. Gus Greenlock, property-man, died in this city 19. George Mothersole of the Oakland Theatre was badly hurt by Ed. Barrett, who stabbed him. Jealousy of Mrs. Barrett (better known as Annie Lyndard) was the cause assigned. Zaroni was stabbed morning of 22 by the brother of a girl whom, as charged, he had seduced. The wound was slight.

Lydia Thompson's American Reappearance—Denman Thompson at the Hub—Other Boston Openings.

BOSTON, Mass., Feb. 23. Washington's Birthday witnessed elegant business all around at both performances. Lydia Thompson's opening at the Bijou was attended by audiences testing the capacity of the house. "Oxygen" now presents much that is new in the way of gags, puns, local hits and songs, the music of the latter being borrowed with a generous hand, and adapted by John Braham and Gus Kerker. The star was accorded a warm greeting. Her acting is almost as vivacious as of yore, and she presents a stage picture of physical loveliness not noticeably dimmed by her long retirement. Her voice shows signs of age, but, by clever execution, is made passing fair. The production lacked snap—a fault that may be obviated by further performance. The march in the last act introduced a score of shapely maidens. Louis De Lange, Dick Carroll, Daisy Ramsden, Smith, Earle and the Davenport Bros. particularly distinguished themselves. "Josh Whitcomb" drew two immense houses at the Boston. "Bunch of Keys" filled the Park twice. The Howard was jammed; so were the Museum, Hollis, Globe and Windsor.

Chicago Cannot Complain of the Singing in "Aphrodite," but Draws the Line at the Stupidity of its Dialogue.

CHICAGO, Ill., Feb. 23. "Aphrodite" was pre-ented at the Grand for the first time here, and, though greeted by an overflowing audience, fell flat. The singing secured several enthusiastic encores, but the inane stupidity of the dialogue was too great to forgive. Baker and Farron opened "Soap Bubbles" at the People's for the first time here, to large audiences, and the spectators were kept laughing from first to last. "Gaynor" played a good audience at the Chicago, and seems destined to an excellent week's business. "Olio" commenced its second week at Hooley's to undiminished business. At McKivier's the second week of "Shadows of a Great City" shows no decrease in interest. Murray and Murphy are making money at the Columbia in "Our Irish Visitors." There is talk of our local managers taking steps, as a matter of economy, to do away with win-low-lithographs.

People Picking Pittsburg's Houses—"Honor to Whom Honor is Due."

PITTSBURG, Pa., Feb. 23. Washington's Birthday dawned fair and bright, and there was a good attendance all around. A very good-sized audience "Called Back" Kate Clax on at the Opera-house, and accorded her a hearty reception. Harry Lee as Macare made a pronounced hit. Nat Goodwin had a full house at the opening of his "Skating-rink," and caught on in good shape. Ella Stone's Mastodons filled every seat in the Academy afternoon and night, and presented an improved show to the evident satisfaction of the audience. Chale's Museum was jammed all day long. Garry Hopper was re-engaged for the week. Harris' Museum was packed afternoon and night, and "The Strangers of Paris" made a palpable hit. The management with it stated, in justice to Jennie Birch, that the splendid notices received in Cincinnati by Miss Eustis as Mathilde were due to Miss Birch, she having played the part on account of the illness of Miss Eustis.

All Quiet in the Mound City—Closing of the Casino.

ST. LOUIS, Mo., Feb. 22. Jeffrey Lewis was greeted by a fair attendance Sunday night, and made a decided hit in "Forget-me-not." Harry Mainhall, W. H. Thompson and Charlotte Tittel supported her in good style. "Peck's Bad Boy" at the People's, Januscheck at Pope's and "Lucky Ranch" at the Standard all drew a good attendance Sunday night. Gibbons and Ryan's "Irish Aristocracy" commenced week's engagement with matinee yesterday, the house being well filled. Mary Anderson appeared in "Pygmalion and Galatea" last night to a full but not crowded house. She was enthusiastically welcomed. The Casino closed Saturday night, and no one talks of reopening it yet.

How the Crescent City Claps In.

NEW ORLEANS, La., Feb. 23. Mestayer's Tourists opened last night at Faranta's to about three thousand people. Lot's appeal at the St. Charles Sunday night to a large attendance, and had last night a fine one. John T. Raymond was greeted by fine houses at the Academy on Sunday and last nights. Judie at the Grand had a good attendance Sunday, with almost twice as many night. Kersands' Minstrels last night commenced their second week at the Avenue, to rather light attendance.

The Current Attractions in the Falls City.

LOUISVILLE, Ky., Feb. 23. Duffs "Mikado" opened at Macauley's to a very good attendance. Harris' Museum had packed audiences afternoon and evening to greet Laura Denny in "A Mountain Plak." Edwin Arden had a good audience at Masonic Temple to see "Eagle's Nest." Frank Frayne in "Si Socum" caught a big house at the New Grand. The Grand Central had the usual attendance.

An Improved Attendance Noted in Detroit.

DETROIT, Mich., Feb. 23. Detroit is improving. "Fia Soldier" opened at the Detroit to standing-room only and made a hit. Austin's Australian Co. turned people away at Whitney's. Blanchette's prize-coupon scheme has "caught on."

Alfa Norman Fails to Appear.

WHEELING, W. Va., Feb. 23. The Norman Opera Co. opened at the Opera-house last night to standing-room. Alfa Norman did not appear. "The Silver Spur" was greeted with a large and delighted audience at the Academy.

Philadelphia Openings.

PHILADELPHIA, Pa., Feb. 23. "Prisoner for Life," on its first production here last night, at the Opera-house, was well received. The same avalanche scene has been used here before. J. B. Studley and Sarah Neville were especially applauded. The house was top-heavy. "Ivy Leaf" completely filled the Walnut, as did "A Great Wrong Righted" the National.

Heavy Business in St. Joseph.

ST. JOSEPH, Mo., Feb. 23. Maggie Mitchell packed Toole's Opera-house nights of 19 and 20, and the matinee on the latter date was the largest in the history of this city. Robson and Crane in "The Comedy of Errors" turned people away yesterday. Every seat in the house was sold in advance. The Chicago Comedy Co., which opened a week's engagement at the Parlor in "Peck's Bad Boy" had a crowded house.

How the Forest City is Being Amused.

CLEVELAND, O., Feb. 23. At the Euclid, Effie Elser presented "Woman Against Woman" to a large audience. Louise Sylvestre opened at the Academy to a full house. Draper's "Uncle Tom's Cabin" Co. had a big attendance at the Cleveland. Dillon & Stedman's Co., in "Esmeralda," opened to a good attendance.

Charles T. Gilmore Retires from the Management of the Zoo.

INDIANAPOLIS, Ind., Feb. 23. The Grand was packed by Bennett & Moulton's Opera Company, though discretionary "paping" was evident. The Museum had standing-room only. The Zoo had a good house at increased prices. Jenny Connors and Johnny Banks, boxers, disappointed. Charles T. Gilmore retires from the management at the close of this week.

Rhea Scoring Success, Socially and Artistically, in Augusta.

AUGUSTA, Ga., Feb. 23. Rhea scored another success in this city yesterday, appearing at matinee in "A Dangerous Game," and at night in "The Power of Love," both to big houses. Quite a party of ladies and gentlemen were accorded a reception by Rhea after the performance. She proved a great favorite here.

A Change of Dates.

ROCHESTER, N. Y., Feb. 23. Little Corinne in "Mikado" had a large audience at the Academy. The Gray Stephens Co. in "Without a Home" attracted a large attendance at the Grand. Stetson's "Mikado" date is changed from March 4 to 6.

Maggie Mitchell's Attractiveness in Omaha—A Theatre Closed for Repairs.

OMAHA, Neb., Feb. 23. Maggie Mitchell played to an immense house. The People's Theatre is closed this week for repairs.

Opera Among the Hoosiers.

LAFAYETTE, Ind., Feb. 23. The Carleton Opera Co. appeared in "Nanon" last night. Every seat was sold. They will do "The Mikado" to-night.

Opening of a New Dime Museum.

GRAND RAPIDS, Mich., Feb. 23. Sackett & Wiggins' New Dime Museum had its opening last night, and "Standing-room Only" tells the story.

Closing of an Opera-house.

MINNEAPOLIS, Minn., Feb. 23. Mapleson had a packed house at the Grand last night at advanced prices. Pence's Opera-house is closed, with salaries unpaid.

Hi Henry's Minstrels Make a Hit in Augusta.

AUGUSTA, Me., Feb. 23. Hi Henry's Minstrels had a big audience at Granite Hall last night and gave an excellent performance.

ODD TICKETS.

COLUMBUS, Ga., Feb. 23. Huffman's Circus was packed to the doors last night. Go to Montgomery next week. HORNELLVILLE, N. Y., Feb. 23. At the opening of the Alcazar Opera-house last night, by the Forresters, people were turned away. "Standing-room Only" at the Music Hall. LEAVENWORTH, Kas., Feb. 20. Howe's Madison-square Co. opened Feb. 19 for one week, to good business. CARLEISLE, Pa., Feb. 23. The James Owen O'Connor Tregedy Co. opened at the Sentinel at Pittsburgh. N. H., Feb. 23. Mora opened to "Standing-room Only" at the Music Hall. LEAVENWORTH, Kas., Feb. 20. Howe's Madison-square Co. opened Feb. 19 for one week, to good business. CARLEISLE, Pa., Feb. 23. The James Owen O'Connor Tregedy Co. opened at the Sentinel at Pittsburgh. N. H., Feb. 23. Mora opened to "Standing-room Only" at the Music Hall. LEAVENWORTH, Kas., Feb. 20. Howe's Madison-square Co. opened Feb. 19 for one week, to good business. CARLEISLE, Pa., Feb. 23. The James Owen O'Connor Tregedy Co. opened at the Sentinel at Pittsburgh. N. H., Feb. 23. Mora opened to "Standing-room Only" at the Music Hall.

CANADA.—(See Page 788.)

Hamilton.—At the Grand Opera-house, W. J. Gilmore's "Devil's Auction" opened a two nights' engagement Feb. 22. The Garrick Club (local) presented "Ours" 19 to a fair audience, followed by Stewart & Allan's Colored Minstrels 20, to miserable business. There was talk of the company disbanding after the performance. Stetson's "Mikado" plays a return engagement 26 and 27, with matinee. Business at the risks continues good. Wallace Ross and Fred Plaisted are billed at the Royal in a rowing match 22 and 23. C. E. Thompson, late of the Baird Co. was in town last week, visiting friends. He joins "Two Johns" at Pittsburgh 22. D. Mitchell, stage-manager of the Grand Opera-house, has gone into the manufacture of grape paints. C. E. Thompson and Miss Hubbard, after a three years' separation, are together again.

London.—Rosina Vokes played at the Grand People's here for Feb. 15-23, failed to come, but played at once to Bridgeport and commenced suit against her.

MASSACHUSETTS.—(See Page 788.)

Lowell.—At Music Hall the people of Lowell experienced quite a "Nordeck" craze, as, by special request, Mr. Mayo played here Feb. 8 and 9, and then was recalled 11, filling the hall at each performance. On 10 the Sousa Club presented "The Two Orphans" to a good house. The Dalys, in "Vacation," filled the house to suffocation 13. Haverly's Minstrels had a very big house 17. "Mikado" Co. played to a big house 22. Coming: Thatcher, Primrose and West, and Ada Gray in "East Lynne." At Huntington Hall Mr. French, the ex-janitor, left the hall-book clear to Mr. Costello, having no shows billed ahead; hence, Mr. Costello finds it quite difficult to secure good performances. He is just getting under way, and Emma Nevada is to sing 22. At the People's Theatre the Burk Temperance Institute gave a musical performance 17 to a good house.

Holyoke.—Gallagher and West, booked at the People's here for Feb. 15-23, failed to come, but played at once to Bridgeport and commenced suit against her.

Southbridge.—Mora, at the Dresser Opera-house, opened Feb. 15, her second engagement here this season, to big business, which continued through the week. Coming: "The Kindergarten" Co. 26, 27.

IOWA.—(See Page 789.)

Barlington.—At the Grand we have Patti Rosa Feb. 24. "Emch Arden" 25. Bartholomew's Equine Paradox is underlined for week of March 1-6. Baker & Farron had a good house Feb. 23. The Boat Club Band entertained at the Grand. The Silver Spur was greeted with a large and delighted audience at the Academy.

ALPHABETICAL ROUTINGS.

For Telemeter insertion, routes must be mailed so as to reach us not later than Tuesday morning.

DRAMATIC COMPANIES.

Anderson's, Mary—St. Louis, Mo., Feb. 27-27, Chicago, Ill., March 1-3.
Adell's, Helene—Philadelphia, Pa., Feb. 27-27, Reading, March 1-6.
Akerstrom's, Ulrie—New London, Ct., Feb. 27-27, Norwalk, March 1-6.
Aimee's—Jacksonville, Fla., Feb. 25, Charleston, S. C., 26, 27, Lynchburg, Va., March 1, Richmond 2-4, Norfolk 5, 6.
Atkinson's "Peck's Bad Boy," No. 1—Bridgeport, Ct., Feb. 25.
Arnott's, Louise—Norristown, Pa., Feb. 27-27, Shenandoah, March 1-6.
Atkinson's "Peck's Bad Boy," No. 2—St. Louis, Mo., Feb. 27-27.
Atkinson's, Maude—Taylorsville, Ill., Feb. 25, Springfield, Mo., 26.
Arden's, Edwin—Louisville, Ky., Feb. 27-27, St. Louis, Mo., 28-March 6.
Aldrich's, Louis—N. Y. City Feb. 27-27, Marlboro, Mass., March 1, Haverhill 2, Fitchburg 3, Attleboro 4, Brockton 5, Lynn 6.
American Comedy Co.—Stuart, Ia., March 1-3, Walnut 4-6.
Arnsberger & Clarke—Spokane, Ia., Feb. 25-27.
"Alone in London"—Baltimore, Md., Feb. 27-27, Cincinnati, O., March 4-4.
"After Dark," Hodley's—Washington, D. C., Feb. 27-27.
"Aphrodite," Wm. Gill's—Chicago, Ill., Feb. 27-27, Cincinnati, O., March 1-6.
"A Barber's Scrap"—Montreal, Can., Feb. 27-27.
"A Toy Pistol," Flora Moore's—Charleston, S. C., Feb. 25.
"Aronson of '99"—Montreal, Can., Feb. 27-27, Syracuse, N. Y., March 1-6.
"Around the World," Kralffy's—San Francisco, Cal., Feb. 27-27.
Booth's, Edwin—N. Y. City Feb. 27-27, Philadelphia, Pa., March 1-1.
Barrett's, Lawrence—N. Y. City Feb. 27-27, Albany March 1, 2, Hartford, Ct. 3, 4, Holyoke, Mass., 5, Fall River 6.
Bannan's, J. M.—St. Louis, Mo., Feb. 27-27, March 1-6.
Bayne Dramatic—Burlington, Ia., Feb. 27-27, Quincy, Ill., March 1-6.
Brewster's, Neil—St. Albans, Vt., Feb. 25, Burlington 26, Chelsea 27, Y. 27, Binghamton March 1, Haverhill, Pa., 2, Mauch Chunk 3, Allentown 4, Bethlehem 5.
Baird's Comedy—Forest, Mich., Feb. 27-27, Guelph, Can., March 1-15.
Boutchault's, Dion—Boston, Mass., Feb. 27-27.
Bryton's, Fred—Warren, Pa., Feb. 25, Bradford 26, Haverhill, Mass., 27, Baltimore, Md., March 1-6.
Byron's, Oliver—Columbus, Ga., Feb. 25, Macon 26, 27, Savannah March 1, 2, Charleston, S. C., 3, Augusta, Ga., 4, Athens 5, 6.
Bois, Francis—Cleveland, O., March 1-6.
Buckingham, Fanny Louise—Boston, Mass., Feb. 27-27.
Baker & Farron's—Chicago, Ill., Feb. 27-27, Atchison, Kan., March 1, Lawrence 2, Topeka 3, Kansas City, Mo., 4-6.
Breyer Comedy—Osage City, Ia., Feb. 27-27, Mitchell, S. D., March 1-6.
Bidwell's Star—Waco, Tex., Feb. 25, Austin 26, Galveston March 1-3, Houston 4-6.
"Broadwinner"—Columbus, O., Feb. 27-27, Mansfield, March 1-2.
"Brave Woman," Hardie & Von Leer's—Chicago, Ill., Feb. 27-27, St. Louis, Mo., March 1-6.
"Blackmail"—Baltimore, Md., Feb. 27-27.
"Burr Oaks," Higgins—La Crosse, Wis., Feb. 25, Portage City 26, Beloit 27.
"Bunch of Keys," Sanger's—Boston, Mass., Feb. 27-27.
"Blair's Flag," E. J. Thorne's—Canton, O., Feb. 25, Toledo 26, 27.
Coghlan's, Rose—Columbia, S. C., Feb. 25, Savannah, Ga., 26, 27, St. Louis, Mo., March 1-6.
Montgomery, Ala., 5, 6.
Crawell's, Floy—Harrisburg, Pa., Feb. 27-27, Springfield, Mass., March 1-6.
Chantray, Henry T.—Chicago, Ill., Feb. 27-27.
Curtis' "Happy Thought"—Waterville, Me., Feb. 25, Richmond 26, Lewiston 27.
Criterion Theatre—St. Ionia, Mich., Feb. 27-27, Jackson March 1-6.
Calef's, Jennie—Richmond, Va., March 1-6.
Clemens' "Kiss—Pittsburg, Pa., Feb. 27-27, Cincinnati, O., March 1-6.
Cassleton's, Kate—Brooklyn, N. Y., Feb. 27-27, Williamsburg March 1-6.
Curtis, M. B.—Atchison, Kas., Feb. 25, Kansas City, Mo., 26, Topeka 27.
Crawford, N. H. & M. J.—St. Louis, Mo., 25, Leave worth 4, St. Joseph, Mo., 5, Lincoln, Neb., 6.
"Clio," Campbell's—Chicago, Ill., Feb. 27-27.
"Colleen Bawn," William's—Williamsburg, N. Y., Feb. 27-27.
"Daly's," Aug.—N. Y. City Feb. 27, season.
Daly's, Aug., Special Co.—Brooklyn, N. Y., Feb. 27-27.
Dauvray's, Helen—N. Y. City Feb. 27-27, Philadelphia, Pa., March 1-6.
Davenport's, Fanny—Cincinnati, O., Feb. 27-27, Burlington, Ia., March 1-6.
Davis, L. & Spartenburg, S. C., Feb. 25, Charlotte, N. C., 27, Wilmington March 1, Goldsboro 2, Norfolk, Va., 3, Petersburg 4, Richmond 5, 6.
Daly's "Vacation"—Augusta, Ga., Feb. 25, Bangor 26, 27, Portland 28, Portsmouth, N. H., 4, Dover, 5, Amesbury, Mass., 6.
"Devil's Auction"—London, Can., Feb. 27-27, Port Huron, Mich., March 1-6.
Rapid 4, 5, Kalamazoo 6.
"Danites," Pembroke's—Bridford, Me., Feb. 27-27.
Foreman's, N. H. & M. J.—St. Louis, Mo., 25, Leave worth 4, St. Joseph, Mo., 5, Lincoln, Neb., 6.
Evans, Lizzie—Haverhill, Mass., Feb. 25, New Haven, Ct., 26, Lawrence, Mass., March 1, Manchester, N. H., 2, Amesbury, Mass., 3, Chelsea 4, Portsmouth, N. H., 5, Lowell, Mass., 6.
Eliel's, Elsie—Cleveland, O., Feb. 27-27, Philadelphia, Pa., March 1-6.
Another route—Uniontown, Pa., March 2, McKeesport 3, Johnstown 4, Wilmington, Del., 5, 6.
Ebert Dramatic—Scranton, Pa., Feb. 27-27.
Earle's, Graham—Bluffton, Ind., Feb. 27-27, Noblesville, March 1-6.
Elroy Dramatic—Fort Madison, Ill., Feb. 27-27, Monmouth March 1-6.
Emmett's, J. K.—Sioux City, Ia., Feb. 25, Omaha, Neb., 26, Lincoln 27, Kansas City, Mo., March 1-4, Sedalia 5, Fort Scott 6.
Evans & Hoey's—San Francisco, Cal., Feb. 27-27.
Evangeline's, Rice & N. Y. City Feb. 27, indefinite.
"Generalia," Dillon & Stedman's—Cleveland, O., Feb. 27-27.<

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This image shows a vertical cross-section of a book's binding. On the right side, there is a dark, heavily textured material, likely the book's cover, which appears to be made of a rough, possibly leather-like material. To the left of this is a thin, light-colored strip, which is the inner hinge or spine of the book. The overall appearance is aged and worn, with some visible grain and slight discoloration along the edges.

for the championship of the New England States.

Opera Theatre Sunday evening, 21.—The "Irish harp in America," in aid of the Carney Hospital, a local charitable retreat. The Hungarian Band applied the programme at Manager Austin's popular sacred concert at Music Hall 21. The Ninth Symphony concert took place at Music hall 20.

Lawrence.—The Boston Lyceum Co., organized recently under the management of J. A. Bleecker, director of the Boston School of Acting, produced "Lady of Lyons" at the Opera-house 15 to a small house. "The Reliance" and "The Opera House" were the bill. T. A. Sweeney, ex-manager here, is now advance-agent for Margaret MacNeil. A. L. Grant, associate-manager at the Opera-house, severs his connection as such 20. The house will be run by Wingfield G. Merrill & Co. Stetson's 10. "Mikado" is booked for March 25.

New Bedford.—Owing to the flood, the mails did not serve last week, so two weeks' notes are here given. Nell Burgess, in "Widow Bedott," headed a good house Feb. 10, and everybody was pleased. Lizzie Evans, in "Fog's Ferry," had a good house. The performance was satisfactory. Steve Cory, a young New Bedford actor in her company, is doing well, and after his song and six straight encores. Sol Smith Russell, in "Felix McKusick," 19, had a large audience, which he and Frank Lawton kept in a roar. Frank Mayo, in "The Goodbye," 22, had a large house. The "Haverly's Minstrels 25, George S. Knight, in "Over the Garden Wall," 27. W. H. Carson has been engaged as leader of orchestra at the Opera-house, in place of Charles F. Berry, who will give his attention mostly to instruction in dancing.

New York.—"The Great White Hope" Co. opened last tour here Feb. 16, and made a hit. The piece "Horse and Carriage" is from Joseph Brander's pen, and is a three-act musical comedy, thus cast: Erastus Rose, a citizen of the world, with a large company of soldiers; T. Harry Cox, his partner in iniquity, Ed. J. Connelly, Col. Asbury Parke, a big bug with a big bank account; Frank Irvin, a soldier; George B. Beasley, a best man, in class by himself; Eddie Talbot; Baby Parke, Pansy Parke, nieces of the Colonel, beautiful blossoms, brought up in a boarding school; Neddy, a bear. The melodies are used very freely, and the two bears make a novel feature. Harry Bloodgood's return to the stage, after his last year's absence, was a great success. He was cordially welcomed back. The troupe plays New England for a while. George E. Jackson is the musical director.

Holyoke.—At Music Hall this week: Henshaw and Ben Treco, Cooper and Lovely, Belle Sisters, Libbie Holcomb and Geo. H. Treat. They go to Cutipose Feb. 26, and take advantage of the time on that date, but they return Feb. 27 for the season.

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Memphis.—Janish and Annie Pixley divide equally the week of Feb. 22-27 at Leubrie's. The Bangs "Silver King" Co. played to fair business the fore part of the past week. The best of the night was "Nittouche," packed the house from top to bottom 18 and 19. She closes in "Mugette" matinee 20 when another packed house is assured. Her engagement has been the most successful of the season. At the Museum, the special feature for last week was "The Great White Hope," best of the night representatives: Minnie Izole, Osman Zakor, Annie Howard, Frank De Burge, Mr. Mrs. and Master Lewis, Capt. Cardozan and Capt. Bender. New people on the stage: The Camdens, Suttin and Jackson, Chas. French, Ajax and Fredrick Beasley, followed by Ed. Manning and Dolly California. The People's Theatre the following open 22: Geo. Lundgren, Jennie South, Enns, Kissell, Della Turner, Jerry Cunningham, J. L. Manning and Tillie De Lave. A glove contest between Dick Cummings and Enoch Phillips of Nashville knocked her crowd. McGee's of St. Louis and Dolly California had a set-to in 18 behind locked doors. The latter was badly punished, and in the ninth round he was finally given the fight by a foul. On 16 your correspondent had a call from Eugene Robinson, proprietor, and the fore part of the past week. The People's Theatre. They come with a view to opening another museum in this city, and report having already made a selection of the site for an iron building. They left for Nashville 17, to prospect for one there. James A. Barnes of St. Louis, manager of Broadway and "The Great White Hope," has in this city one day last week on the same mission, but evidently left with the intention of giving up the idea. W. E. Crosby has leased Estival Park for the Summer. Louis W. Buckley will be his manager and J. L. Crabbe press-agent. It will open in big style.

Chattanooga.—Clara Louise Kellogg's concert drew a large house Feb. 15, but it was a disappointed audience. "Alvin Joselin" 17 to a fair house. The Strakosh Opera Co. was greeted with a large audience 19, and gave satisfaction. Through the efforts of Walter Phipps Maston, was also to the city one day last week on the same mission, but evidently left with the intention of giving up the idea. W. E. Crosby has leased Estival Park for the Summer. Louis W. Buckley will be his manager and J. L. Crabbe press-agent. It will open in big style.

Nashville.—The following people are playing at the Grand Opera-house: Bobbie Lotta (Chas. and Lillian), Everett Sylvester (contortious), Jennie Southern, John D. Manning and the Newcomb Family, five in number.

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LOUISIANA.

New Orleans.—At the Grand Opera-house Judie Ingraham's contract of engagement Feb. 21, and, from the advanced sales, the indication is that she will do a large business, which will materially affect the business at the French Opera-house; but the latter will not play to empty seats, and will have another chance of judiciously using a little "paper." The house closed 20, after two weeks of moderate business.

ACADEMY OF MUSIC.—J. T. Raymond opened 21 for a short season. W. J. Scanlan closed a profitable week 20.

ST. CHARLES THEATRE.—Lotta commenced a short season Feb. 20, and, from the advanced sales, the indication is that she will do a large business, which will materially affect the business at the French Opera-house; but the latter will not play to empty seats, and will have another chance of judiciously using a little "paper." The house closed 20, after two weeks of moderate business.

FRENCH OPERA-HOUSE.—A gentleman died in a private-box during a performance week ending 21. Benefits are now the order of the day, which will indicate the fairly good business. The following indicate. I predict bad business for them on the rest of the week, with one or two exceptions, do not equal mediocrity.

PARANAT'S THEATRE.—The "Tourists" opened 22. "Little Nigger" closed a week 21 to go to business. A new attraction, "The White-Woman," has just been added, which, he claims, is the finest in the city; it is surely elegant. A large crystal chandelier has been put upon the stage. Gus Faranta, the singer's brother, has taken unto himself a better hall. He has been uniformed in neat plaid, and the manager states that he will be a great success. He can never be broke with his suits, as each suit has twelve silver dimes for buttons. The Wednesday matinee has been discontinued, and Thursday matinee given instead. The change was made on account of so many matinees occurring on Wednesday.

WALKER'S THEATRE.—The "Haverly's Minstrels" entered their second week 22. Their first week proved very profitable.

ROBINSON'S MUSEUM.—No new people are opened in either the curio-hall or theatorium. Prof. Cordray has just introduced a new illusion, which he terms "The Great White Hope."

HEIKES' MUSEUMS.—The Exposition Museum is doing fairly, while the one in the city has carpenters and others at work, preparing for the opening.

NOTES.—Gray & Walker have opened a curio-hall and panoramas at 31 Royal street. Col. J. W. Foster of the city of Mobile, Alabama, has published a pamphlet descriptive of the destruction of Pompeii. He states that business is good.

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WEST VIRGINIA.

Parkersburg.—Ford's and Leland's Opera Companies have been negotiating for dates, and have settled on the following: Ford's sings "Mikado" Feb. 24, and "Pirates of Penzance" 25. Leland's sings "Chimes of Normandy" 26, and "Mikado" 27. May Adams' "Hurdy Gurdy" has played 19, and "The Great White Hope" 20. Ford's is putting a sign for Leland Co. and Mr. Ford was here several days in the interest of his company. After

THATCHER, PRIMO and WEST'S MINSTRELS will go to the Madison-square Theatre in May, either the first or second week. They may remain in twelve or possibly fifteen weeks. Meanwhile the M. S. Co. go on a tour with "Salts and Sinners." The contracts are signed, and there is no doubt about it. The minstrels will surely occupy the stage of the churchmen.

J. A. HANCOCK'S "The Minute Man" will be done at the Union-square before the close of the season. JAMES H. PAIN, the millionaire miser and eccentric whose death has lately engrossed the attention of the dailies, was musical critic of the *Saturday Evening Gazette*, Boston, forty years ago, and has written musical criticisms for various New York papers.

JUDIE is to sing at the Sunday evening concert at the Casino, Feb. 21 and March 7. She may not get there in time for Feb. 21, as she continues at New Orleans all this week.

MANAGER HARRY MINKER has secured the permission of the Newark, N. J., Common Council to erect a large iron portico over the entrance to his new theatre in Newark. Some opposition was encountered, but he got there all the same.

HARRY MINKER'S NEW THEATRE was well filled evening of Feb. 22, the opening night of Hatten, Hart, E. B. Fitz and Miss Katharine Webster, James McAvoy and George Hallen, Miss Polly McDonald, Fox and Van Aiken, Joe Hart, John and James Russell, Frank Bush, Miss Jeanette Dorina and Signor Pamela Rigoli. The entertainment opened with "Mrs. Brown's Present," in which the theatre stock appeared to advantage, and terminated with the burlesque of "The Two Orphans." James and John Russell being responsible for the bulk of the fun with which it brims over.

TONY HART'S THEATRE—Another week of business commenced with the two performances Feb. 22. The Kernells and their company are again here. Robert Becker and his orchestra indulged the audience in a few musical selections, including a medley overture from "The Merry Widow" by E. A. Becker, and xylophone solo by Charles Czynski, all of which were well rendered. Bryant and Saville were musically pleasing in their popular "turn." Lillian Markham sang delightfully. Bryant and Richmond "opera-buffed" with good effect. Harry La Rose was graceful in his "Squeezing" and "Squeezing" by the Brothers Kernell caught the house, the McShane Bros. used the gloves with skill. Queen Vassar was pretty and piquant, although her singing and dancing are rather quiet for this house; John and Nellie Healey could easily make a name for themselves in their acrobatic feats, and Tim Murphy delighted with his imitations of noted actors, his sketches being finely done. "Mildred's Picnic" closed the bill. Week of March 1, Leavitt's Specialty Co.

MINKER'S BOWERY THEATRE—At the two performances given Feb. 22 the house was entirely filled. Another strong bill is on this week. Hogan Bros. in their specialty began the fun, Arthur and Jennie Dunn were well received in their refined sketches. Foster and Hughes did clever work in their turn of songs and dances. Robert Gilfillan was graceful in his solo, and the duo of the "Two Orphans" was attractive in their specialties. Fannie Lewis easily placed in her repertoire of songs, the Minkers quartet were in their happiest mood, Sheddman's trained dogs and monkeys, who are worthy of special mention, inasmuch as they do their entire act without the presence of their trainer on the stage, were attractive in their acrobatic feats. The tag "School Days," served its purpose well in introducing the fun-makers in laughable complications. The regular company, with olio performers not yet agreed upon, will furnish the bill next week.

"EVANGELINE" remains at the Fourteenth-street Theatre. Louise Montague as Evangeline and Irene Veronesi continue as Gabriel and the prophet. John A. Mackey will retire from the cast after this week. George A. Schiller will be seen as Le Blanc and Dan Mason as Capt. Dietrich on and after March 1.

THIRD-AVENUE THEATRE—The "S. R. O." sign was out at last performance Feb. 22, when Murphy and his company appeared in "Kerry Gow." "Kerry Gow" will give way to "Shaun Rhee" after Wednesday evening's performance. Week of March 1, "Mikado" will be sung by the Templeton Opera Co.

FATIMA will be done at the Union-square Theatre until March 15. The house will be used for rehearsals week of 5, unless otherwise disposed of.

CARRIE SWAIN and "Jack-in-the-Box" will go West after the close of their engagement in this city. The company will be reorganized before starting out.

TONY HART opened his metropolitan season Saturday evening, Feb. 20, at the Comedy Theatre, in this city—under that title. Mr. Hart and his company had used the preceding days of last week in trying Mr. Gilfillan at "The Merry Widow," which he played in both cities, where there was less occasion for a demonstration personal to the star, the piece had not been received with special warmth. It was found to be devoid of novelty and bare in its dialogue. A great deal of pruning was hastily done, and the comedy in connection with the play, like compact shape. There it was very much successful. Mr. Hart, of course, was accorded an ovation by a packed house. The plaudits were sincere and long-continued, and there were floral tributes in plenty. Such was the enthusiasm that the popular comedian was forced to make a special effort and in it he ventured to hope that after his recent circuit work, he had come home to stay. Everybody will join with him in that hope; but every friend of Mr. Hart will hardly deny that, if such a hope is to be consummated, "A Toy Pistol" cannot remain the medium. The farce is elongated. Mr. Gilfillan has seldom written in a more strained vein, and, moreover, he has brought us face to face with an old and unworthy friend. We believe "A Toy Pistol" is virtually the same as "Chastity," or, as it was later known, "Bugsyumps," which Nick and Golden and Dora Wray unsuccessfully tried last season. The last scene is to be that "A Toy Pistol" had its origin earlier than the date of "Chastity," even, for we saw at least one act of it done at the very same Comedy Theatre nearly two years ago, as "Chastity," by John A. Mackey and a weak company. There was, too, a resemblance in "A Bottle of Ink" to "Pop," and so the searching for likenesses might go on until there would be very little of Mr. Gilfillan in "A Toy Pistol." It will suffice to record, kindly and regretfully, that "A Toy Pistol" will not go. Mr. Hart, as Isaac Roast, works hard in K. and as he is a long swing for his familiar territory, he is personally successful. Lena Merrill, as Sully New, offers him bright and earnest support, and shares with him in saving the farce from a dump. The cast otherwise is as follows: Fie, J. R. Mackie; the Veteran, F. H. Jackson; Greely, Rosa O'Donovan; John Rice; Ernest Secker; J. Lancelotti; Hatten, Primrose Path, D. G. Longworth; Miss Dora M. Soffar; Annie Adams; Aurora Montana; Annie Allison; Miss Colorado; Miss Juliette; Miss Fergus; Miss Chester; Bertie Ambler; Gracie; Eva Graville; Messenger-boy, Vera Wilson; Miss Murray Hill; Minnie Linden; Puck, Bijou Fernandez. Mr. Hart is managed at present by Chas. Frohman.

NEW WINDSOR—Louis Aldrich and his "My Partner" Co. opened afternoon of Feb. 22. The house was big and packed at night. John E. Ince is doing Wing-Lee with Mr. Aldrich, and is doing it

well. Dora Goldswaithe is Mary Brandon, as of yore, and Charles Stanley is making a great deal out of Miss Brit. The week's stand will doubtless prove very profitable. James O'Neill will bring "Monte Cristo" over from the Grand next week. Manager Murtha's bookings are strong, and prospects look bright for the new house.

PROCTOR'S THEATRE—Milton Nobles and Dolie Nobles, after their recent rest, came out again in the familiar and powerful "Love and Law" after-noon of Feb. 22. Their opening houses were crowded, and were of the usual holiday character—enthusiastic to the core. Mr. Nobles is cleverly supported, and that he will continue to play Old Proctor next week's attraction at the People's will be the "Romany Rye" Co.

WILLIAM LUDWIG, the new baritone for the American Opera Co., arrived from England Feb. 22. He is about 35 years old, and until recently has been singing with Carl Rosa's Co. He is a pronounced Wagnerian.

LAWRENCE BARRETT's next engagement in this city will begin in August, at the Star. Geo. H. Baker's "Gleanings" will then be produced.

THE "RAG BARY" Co. come to the Grand Opera-house next week, and are almost dead to predict for their six days of winning business. That is the sort they have been catching right along this season, as John Hooley, their bright young representative, who is in the city ahead of them, assures us. He adds that Francis Daniel, contractor for five years, and that he will continue to play Old Proctor next season. There will be two "Rag Bary" Troupes for 1886-7, and a "Tin Soldier" Co., all managed by Charles H. Hoyt and Charles W. Thomas. Eugene Tompkins' retirement from the firm of Tompkins, Hoyt, Thomas and Co. is the close of the present season. Mr. Hoyt is well along with his new comedy, "A Hole in the Ground."

MR. MORRIS THEATRE—Standing-room was at a premium Feb. 22, when the Thompson Bros. made their appearance in "The Gold King." At both matinee and evening performances, the houses were the largest of the season, and the prospects of a good week's business are excellent. Besides the Thompson Bros. (G. W. and W. J.), W. P. Kitta, W. Robinson (his first appearance in white-face) and Lottie Forrest made hits. An amusing incident happened in the past act, as Lottie Forrest was soliloquizing, the policeman, J. C. Clark, suddenly appeared upon the scene, when someone in the gallery shouted, "Cheese it—this cop!" Whistling and shouting were often heard, and the performance stopped several times. Due March 1, "The World's Minstrel" will be several well-known managers looking for this house for next season, among whom are Jacobs & Proctor, Barton & Logan and Manager Wm. Henderson. It will probably be in one of the circuits next season.

MARIE PATRICK came forth as a lecturer at the Comedy Theatre Sunday evening, Feb. 21. Her house was fairly large, always cordial and largely professional. She termed her talk "Among the Stars," and it was mainly in relation of incidents of her travels with reference to the peculiarities of the stars. J. F. Raymond and others who have supported her, she got to talking about morality in theatrical life, and disputed some popular notions as to the virtue of actresses in general, she suddenly became affected; tears fell from her eyes, and for some moments she was unable to proceed. There was a great deal of sympathy expressed, and she said that she had touched a sensitive spot in her own memory; she was loudly applauded, as if her auditors desired to assure her of their sympathy and respect. Then she finished her lecture in good shape.

THE wife of Manager John F. Donnelly (see Joe's last) is quite ill. SELMA DELARUE is to benefit at the Union-square March 3, at the close of the regular performance on that evening. Dancing will be given, and the bill will be unique and costly—at \$5 per ticket, as now threatened. The first of the trial matinees at the Lyceum is announced for March 11, when "The Love of the King" will be given. The bill will be originally acted by members of Helen Dauray's Co., Sophie Byrne, J. S. Haworth and others.

LAWRENCE BARRETT came down on a splendid house at the Star Theatre evening of Feb. 22, there having been no holiday matinee there. We have not seen a more successful performance. He was warmly received, and gained a measure of approval that would have been greater had not his name been so well known. His performance was a masterpiece of elocution and dramatic expression. He was warmly received, and gained a measure of approval that would have been greater had not his name been so well known. His performance was a masterpiece of elocution and dramatic expression. He was warmly received, and gained a measure of approval that would have been greater had not his name been so well known. His performance was a masterpiece of elocution and dramatic expression.

JOS. MCGRATH, formerly of Wallace's Theatre Co., is preparing for an extended European tour, accompanied by his wife, Mrs. McGrath, and his daughter, Miss McGrath. They made a motion for an injunction Feb. 23, which Judge Barrett will hear next week.

BEATRICE DANIEL and her daughter enjoyed some excitement morning of Feb. 23. Their house caught fire.

BROOKLYN.—Feb. 20 the Academy of Music was occupied by a large assemblage on the occasion of the annual concert by the teachers and pupils of Mollenhauer's Conservatory of Music. On 25 the American Opera Co. appear in "The Merry Wives of Windsor."

CRITERION THEATRE—Last week the Templeton "Mikado" Co. appeared to full houses, it being the third week of their performance at the theatre this season. On 22 (Washington's Birthday) every theatre in Brooklyn was closed to celebrate the occasion. The Criterion that night had a seat or even standing-room was to be had when the curtain went up. The attraction was W. H. Gillette's new play "Held by the Enemy," which was given its initial performance on any stage. The cast embraced A. S. Lippincott, Arthur Brainerd, John A. Mackey, F. H. Jackson, H. M. Pitt, John Woodward, Carrie Turner and Louise Dillon. Owing to the sudden illness of Mr. Lippincott early in the evening, Mr. Hilliard was called upon hurriedly to study the part of Col. Ellsworth, and he acquitted himself admirably under the circumstances, his performance being most effective. The story of the play, in brief, is that of a young Union officer's falling in love with a Southern belle, who is the betrothed of a Confederate officer. The latter is captured as a spy while on his way to the theatre, but to-day a telegram was received cancelling the engagement, as a reason the illness of the prima-donna. "The Rajah" did pretty well 15, 16, 17. Theatre closed rest of the week.

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GRAND CENTRAL THEATRE—The announcements for this week are Budworth and Brimmer, Emerson and West, Hughes and Lynch, Thos. A. Lord, Jennie Cunningham, Mabel Lytle.

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 30 and 32 Centre Street, New York.

THE NEW YORK CLIPPER

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 PUBLISHERS.

BENJAMIN GARNO, MANAGING EDITOR.

SATURDAY, FEBRUARY 27, 1886.

ANSWERS TO CORRESPONDENTS.

No Replies by Mail or Telegraph.

LETTERS THAT DO NOT REACH US UNTIL MONDAY MORNING WILL NOT BE ANSWERED UNTIL THE FOLLOWING WEEK.

AMUSEMENT ANSWERS.

ADDRESSES OF WHEREABOUTS NOT GIVEN. PHOENIX IN QUEST OF SEVENTH STREET THEATRE PARTIES CASE.

THE CLIPPER OFFICE.

READER, Dallas.—I. M. Curtis married Almira De Mer. 2. He is of Jewish parentage. 3. He has been playing "Samuel of Posen" six or seven years. 4. Barrett and Booth will together next season. Their companies will not amalgamate, but the twin may play together occasionally. 5. The present company is engaged to engage the company for Booth and to manage the front of the house. The season of Barrett and his own company is to be short.

J. R. Baltimore.—1. You put three questions on three widely varying subjects. Upon which one is the answer? If on that as to whether Clara Morris or Sarah Bernhardt is the better actress, I judge that I cannot be decided, as one plays in the French language and uses French methods, while the other plays in English. 2. We do not answer questions as to professions, but we do answer questions as to where they will play. 3. See Baseball.

J. H. P. Brooklyn.—"Do you remember a piece called 'Love and Law,' produced at the Olympic Theatre, your city, many years ago?" I do not remember it, but I know it was a piece known to us as the one Milton Nobles has been playing during the past two seasons. There was one called "Lain, Love and Law," played at the National about forty-five years ago.

D. P. Allentown.—"How long has Minnie Warren been dead?" 2. Who was the "Dus or the Foe?" 3. Was she ever married to Commodore Nutt? 4. July 23, 1878. 5. Gen. Grant Jr. or Major Newell. 6. Frequently in New York.

H. R. Columbus.—"Does Harry Miner's People's Theatre stand on the old Volka's Garden?" Was not Billy Ameron manager of Volka's Garden? Did they not play dramatic there, such as "Black and White," "Hand of a Friend," etc.?" Yes, to all three.

MOZART, Philadelphia.—"Enlighten me as to the name and full title of the 'Dus or the Foe,' and who is the author?" 1. "Dus Foe," so called because of the two Foe's, trine, Francesco and Jacopo. 2. Yes.

F. R. Silver City.—"Please give me the names of the company playing at Clark's at the Brooklyn fire, and what theatre and what year?" 1. State exactly what you wish to ascertain. 2. The Brooklyn Theatre. 3. 1878.

J. W. B. Delaware.—She has been singing there for several years in a choir. I do not know. 2. I do not know. 3. I do not know. 4. I do not know. 5. I do not know. 6. I do not know. 7. I do not know. 8. I do not know. 9. I do not know. 10. I do not know. 11. I do not know. 12. I do not know. 13. I do not know. 14. I do not know. 15. I do not know. 16. I do not know. 17. I do not know. 18. I do not know. 19. I do not know. 20. I do not know. 21. I do not know. 22. I do not know. 23. I do not know. 24. I do not know. 25. I do not know. 26. I do not know. 27. I do not know. 28. I do not know. 29. I do not know. 30. I do not know. 31. I do not know. 32. I do not know. 33. I do not know. 34. I do not know. 35. I do not know. 36. I do not know. 37. I do not know. 38. I do not know. 39. I do not know. 40. I do not know. 41. I do not know. 42. I do not know. 43. I do not know. 44. I do not know. 45. I do not know. 46. I do not know. 47. I do not know. 48. I do not know. 49. I do not know. 50. 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BASEBALL.

FROM THE HUB.

BOSTON, Feb. 22, 1888.
Editor New York Clipper: Den Brotherton, signing himself as "One of the Big Four," showed me the size of his heart by enclosing a \$5 note to Tom Gunning for the benefit of Charles Foley. If every ball-tosser that could afford it would contribute his mite, Charles would receive a very snug sum as the result. Many have asked what the matter is with Foley. His illness has settled in his legs and eliminated his inflammatory rheumatism, so that he has lost the use of them. As every one knows this climate is exceedingly poor for an invalid, and his friends want to send him South to recuperate. His case is not believed to be at all desperate and such a trip ought to do wonders for him. The beneficiaries of the Big Four's show are the contributions received was one from Billy Hawes and one from Father Troy, who played with Foley on the amateur Stars of this city. Sam Wase has been working hard to make the affair a success and has sold over 200 tickets. Sam is evidently excited over his battling prowess and is going to do next season, for he doesn't want to play for less than \$250.

Hornung is expected in this city very shortly, doubtless to see what is going to be done about signing and making arrangements for the coming campaign.

The Lawrences of the New England League have been ordered to report April 12. They have secured Nicholas, catcher; R. Conway, pitcher and cf.; J. F. Gorman, p.; P. H. Connell, 1b.; P. E. Pettie, 2b.; J. Donald, 3b.; J. Burns, 3b.; F. Cox, ss. and captain; John Burke, lf. of the "batteries" unemployed to fill vacancies.

The Duluthers were after John Irwin of the Athletics. McGinnigle has sold out his interest in the Brocktons and will have no financial responsibilities to either his work as manager.

The Harvard College nine was the first nine to get on to the field this season. The candidates took an airing on Holmes' field last Friday, taking advantage of the fine weather of that day.

The Dartmouth College nine has been in daily practice for seven weeks under the leadership of Captain McCarthy. Dillon, '88, will be the regular pitcher and Vian, '88, change pitcher. The candidates for catcher are Johnson, '87, and Artz, '88, of last year's team and Norton, '89. Chandler, '88, a good baseman and a hard batter will cover first base. McCarthy, '86, will play second base, Quackenbush, '87, third base and McManus, '88, who came from Holy Cross, will play short. The candidates for center field are Hackett, '87, Hackett, '87, and Aiken, '87, are the most prominent candidates of a number who are trying for the vacant positions. The Dartmouth nine for 1888 will be much superior to that of 1887 in every way, and the manner in which they have set to work augurs well for the success of the season. Games will be arranged for the Spring, both at Hanover and in Massachusetts.

A NEW CLUB to be called the Athletic of Long Island has been formed. The grounds are located in Queens County, a short distance from the Brooklyn city line, and adjoining Grandview Park. John Cassidy, formerly of the Brooklyn Club, will captain and manage the Athletic team, which will begin play about April 1. A schedule of games is being arranged as fast as possible, and the management has hopes of making the club and grounds popular.

JOHN L. WINSHIP, who was formerly manager of the Portland Club, but was discharged, brought an action to recover damages in the sum of \$1,000 for the alleged breach of contract. The case came up for trial Feb. 20, but by agreement of counsel it is reported to the law court for construction of contract, and it is probable that an affirmative answer will be received from all.

TORONTO has followed the example of Hamilton in guaranteeing \$100 to visiting clubs, and there is now no doubt that an International Association will be formed. Secretary White of the New York State League has sent notice to each club to vote on the question, and it is probable that an affirmative answer will be received from all.

FOUR of the St. Louis Browns and Kelly of the Chicagoans remain in New Orleans, where on Feb. 14 they played with the Exposition Club against the R. E. Lees, the former winning by a score of 8 to 1.

HARRY L. SPENCE will manage, captain and play second-base for the Portland (Me.) Club. He has secured a strong nine, including Scheffer and O'Rourke of this city, who earlier considered a while while pitching and catching for the Toronto team last season.

ATKINSON refuses to play with the Athletics of Philadelphia, and has signed with the Northwestern League team of St. Joseph, Mo. He is still reserved by the Athletics, and will again be placed on the blacklist by the American Association if he persists in his refusal.

AT THE coming schedule-meeting of the National League an attempt will be made to reduce the price of admission to games in St. Louis. It remains to be seen whether the League will recognize the necessity of the reduction, as it did with Philadelphia in June, 1887.

THE SCHEDULE MEETING of the American Association will be held March 1 in Louisville, Ky. The dispute between the Pittsburgh and Baltimore Clubs have engaged able lawyers to argue the case, and there seems to be no possible chance of compromise.

THE INITIAL MEETING of the Hudson River League will be held March 1 at the Nelson House, Poughkeepsie, N. Y. Delegates will then be present from Albany, Troy, Poughkeepsie, Newburg, Kingston and Cohoes.

A series of nine games will be played between the American Association and National League clubs of St. Louis prior to the opening of the championship season. The dates fixed are March 27, 28 and April 4, 5, 6, 10, 11, 12.

A SEMI PROFESSIONAL TEAM, to be known as the Atlantic of Brooklyn, will play exhibition games this season. Cassidy, Morgan, Dalley, Schenck and McCabe are mentioned as members of the nine.

W. W. BURNHAM has been engaged to manage of the Meriden Club. He managed last season the Lawrence team, which won the championship of the New England League.

JAMES DONNELLY, who managed the Columbus (Ga.) Club last season, has been signed to fill the same position for the Bridgeport team of the Eastern League.

A REUNION game was to be played Feb. 22 in San Francisco by the veterans of the Eagle Club, for the purpose of celebrating the twenty-sixth anniversary of the introduction of the national game in that city.

MANAGER WRIGHT of the Philadelphia Club intends making a Southern trip, his team having been ordered to report March 17 in Charleston, S. C. The Philadelphia will return home about April 1.

JOHN SINGLE of the Philadelphia Club, who has recovered from a long spell of sickness, was recently elected Inspector of the Eighth Ward in York, Pa.

CHARLES J. FOLEY's benefit at the Metropolitan Club, Boston, on Feb. 24, promises to be a financial success.

HENRY BOYLE, one of the pitchers of the St. Louis Club, is coming the team of the University of Pennsylvania.

THE DETROIT Club has increased its capital stock from \$10,000 to \$25,000, and the number of its directors to nine.

THE CHICAGO TEAM will report to Captain Anson March 10, and will be taken to Hot Springs, Ark., for two or three weeks.

PHIL BAKER of the Nationals has embarked in the cigar business in Washington.

AN OHIO LEAGUE is to be formed, including clubs in Cincinnati, Columbus, Xenia and other cities.

FRANK J. WALKER died Feb. 13 in Philadelphia, Pa., after an illness of four months. He commenced his professional career in 1875 with the Centennial Club of his native city. The following season he was with the Philadelphia Athletics, and in 1877 was an outfielder in the famous Indianapolis team. He had since played as a third-baseman with the Cleveland Club, Merritt Club of the Philadelphia League team, and the Brooklyn and Trenton Clubs. At one time he held high rank as a third-baseman, and when he first came out was a most brilliant outfielder.

THE NATIONAL CLUB of Washington will have new grounds this season more centrally located than last year. The length of the grounds will be nearly 500 feet, with a width of 365 feet.

THE COLUMBIAN CLUB, failing to obtain admission to the Southern League, has joined the Gulf League.

A MEETING of the Brooklyn Amateur Association will be held Feb. 28, when a schedule of championship games will be arranged.

TRIGGER.

THE Independent Gun Club of Cincinnati, O., held their weekly shoot at their grounds on Spring Grove avenue Feb. 18. The grounds were in rather bad condition for good sport. Result: Club shoot, twenty clay-pigeons each—Miller, 13; Wick, 17; Robinson, 16; Norwood, 15. Sweepstakes, five pairs clay pigeons—Wick, 9; Miller, 8; Donaldson, 8. Sweepstakes, ten clay birds—Miller, 9; Paul, 8; Wenning, 8; Bing, 8; Captain, 8; Armstrong, 8. Sweepstakes, ten clay birds—Robinson, 10; Armstrong, 9; Paul, 9; Kessler, 8; Norwood, 8; Wick, 8.

WALNUT HILL.—The following scores were made this range on Feb. 20: Decima off-hand Match—E. R. Schuchman, 1st, 67; H. Joseph, 2d, 67; W. C. Joiner (m.), 3d, 57; W. H. Oler (m.), 4th, 51; F. Carter (m.), 5th, 50. Best Match—A. J. Kempton, 91; S. Sylvester, 90; D. L. Chase, 89; W. H. Oler, 88. Practice Match—G. B. Yenetchi, 76; A. L. Brackett, 63; Pillsbury (m.), 60; D. L. Chase, 57; H. Joseph, 50. Team Match, seven men a side—Capt. Fellows' team, 394; Capt. Charles' team, 378.

A MUSIC-BOX was shot for by trigger-experts at Greenwald's, in Germantown, Philadelphia, Feb. 18. The conditions were to shoot at three birds each, twenty-five yards, and nine of the contestants killed all their birds, and shot off at three birds more, when four were still left in. They shot off thirteen birds in all. The conditions were to shoot three of three, and it was thereupon decided to postpone a settlement.

THE FOUNTAIN GUN CLUB held their monthly shoot at the Prospect Park Fair Grounds, L. I., Feb. 17, when the conditions being very favorable, excellent shooting was done. In Class A, L. T. Duryea won, killing six out of seven at 28 yards, the heavy handicap. C. Wainwright, in this class, killed the first bird in 47 that he has shot at. In Class B, C. Chappell, a young shot, killed seven straight.

THE Boston (Mass.) Gun Club held a shooting tournament at Wellington Feb. 17. The principal event was the contest for the champion badge of the Massachusetts State Glass-ball Association, which was won by R. Dickey, of New Bedford, who broke forty-seven clay birds out of fifty. H. W. Eager was second.

A KEDAL presented by the Ligovsky Company was shot for at Carleton Place, Ont., Feb. 16. Nine men shot at fifteen single and five pairs of birds, with this result: Simon Glover, 22; James Pressley, 20; T. Glover, 19; H. McFadden, 17.

A SWEEPSTAKES shoot, clay birds, twenty singles and five pairs took place at the grounds of the Independent Gun Club Cincinnati, O., Feb. 18. Wick won with a score of 28; W. F. Robinson, second, 23; Paul, third, 20.

JOHN KERRIGAN and Edward Facke shot a match at fifty birds each, thirty yards, Hurlingham rules, at Bird's Point, near San Francisco, Cal., Feb. 7, the former winning by a score of forty to thirty-seven.

THE Connersville (Ind.) Gun Club was recently organized with the following officers: President, L. J. Edwards; vice, G. G. Stevens; secretary, Fred Pfeiffer; treasurer, L. L. Broddus; captain, Fred Snider.

J. CAVANAGH of Madison, N. J., and L. B. Campbell of Little Silver are matched to shoot at pigeons for \$150 a side at Malawau on Thursday afternoon, Feb. 28.

THE Scarborough (Ont.) Rifle Club elected the following officers a few days ago: President, T. J. White; vice, A. Patterson; secretary, A. W. Grange; treasurer, J. W. Kennedy.

P. RILEY beat Charles Waag in a ten-bird shoot at Newark, N. J., Feb. 11, scoring six birds to five killed by his opponent.

A TEAM MATCH, sixteen men a side, was shot at Unionville, Ont., Feb. 13, the Markham Club defeating the Scarborough Club by a score of 100 to 80.

Efforts are being made to organize among the police officers of Boston a rifle association similar to that in existence in San Francisco, composed entirely of members of the force.

H. E. CHART and W. Ackerman shot a match at fifty clay-birds in Lima, O., Feb. 20, the former winning with a score of 32 to 23.

THE RING.

A DRAW AT THE CAPITAL.—Chas. White and Wm. Young fought for a purse of \$1,000 in Washington, D. C., Feb. 20. Three-ounce gloves were used. They sparred on a carpet framed with heavy wooden chairs. From the outset Young forced the fighting, although in the fifth round a vicious upper cut by White drew first blood, and both were badly bruised about the body. White was considerably heavier than Young, contented himself with getting away cleverly from his man. The referee kept the men at work until the spectators unanimously decided to have a draw declared at the end of the twenty-ninth round.

THE GLOVE-FIGHT which the Albany authorities prevented from occurring in the suburbs of that city a fortnight ago, was fought in Troy, Feb. 18, in which the principals were Tom Cleary of Albany and "Harford Dave" of Hartford. Cleary, from the start, was the favorite, administered relentless punishment to his opponent. The fight, which was sharp, short and decisive, was given to Dave.

JOHN DOYLE was being badly whipped by William McGraw in a small-scale fight, Queensberry rules, for \$100, for one hundred dollars, in Memphis, Tenn., Feb. 18, when the latter struck a blow after they had been ordered to break from a clinch, and for this violation of the rules the referee decided against McGraw. The latter was unscathed, while Doyle was severely punished.

JOHN ASHTON, Madden's protegee, is to have a boxing match with Low Oppers-house, Providence, R. I., on Friday evening, Feb. 26. He will have his hands full on the occasion, as he is set to in succession with John Carroll, Steve Taylor and William Madden. This will give his former townsmen a chance to judge of the improvement made by the beneficiary since leaving that city.

FRANK SMITH was adjudged the winner of a six-round boxing contest, decided by points, with Jack Green, in a club-house in South Boston, Mass., Feb. 19. Danny Gill waited on Smith, Connelman Gallagher looked after Green, and Billy Mahoney was referee. One of the bones in Green's wrist was thought to have been fractured.

BROWN BRATH SMITH.—An eight-round battle took place between a couple of Brooklyn lightweights named Jim Brown and Abe Smith on the morning of Feb. 21. Smith had the upper hand early in the engagement, but was finally outfought and forced to succumb.

FRANK CHRYSLER and Jack Williams are under engagement to open at Smellaker's Theatre Company, Buffalo, N. Y., March 1, in "The Pugilistic Boot-black," in which the Irish comedian Jack Welch assumes a prominent part.

MIKE CLARKY's benefit at the Theatre Comique, Philadelphia, Feb. 18, was well attended. The wind-up was between Cleary and Jack Dempsey, and was an easy-going affair.

JACK BURGESS is announced to take a benefit at Clarendon Hall, this city, on Monday evening, March 1.

JIM CONNELLY, formerly of Boston, and Dan Daley of St. Louis are to box six rounds at Central Park, Hot Springs, Ark., in about two weeks.

YOUNG MCCARTY knocked out Tim Flaherty in the third round of a prize-fight at Tiverton, R. I., Feb. 19. They fought for fifty dollars a side and receipts.

JOHN FALLON of Brooklyn and Joe Lannon of South Boston are announced to box in the Hub this week for a purse of \$250.

JACK DALY of Chicago is stated to have "beaten" Tommy Barnes in a six-round contest of four rounds, for gate-receipts, in Madison, Ind., Feb. 20.

WE HAVE letters for Charles Mitchell and Jack Dempsey.

THE TURF.

NEW ORLEANS RACES.

Feb. 16, weather beautiful, attendance large and track in good order. Result: Purse \$125, to carry 100 lbs each, a mile and a furlong—J. S. Campbell's Kluge, favorite, first, in 2:30; Alice second, by four lengths; Peacock third, by two lengths. Fleur de la broke down in her right hind leg. Purse \$125, selling allowances, seven furlongs—F. E. Hader's King Arthur, 4-10, favorite, first, in 1:34; Leonidas, 92, second, by a length; B. J. 93, third, by three lengths. Blue Bird, 110, selling allowances, seven furlongs—J. S. Campbell's Ligan, 91, favorite, first, in 1:48; Fletch Taylor, 107, second, by a head; Rio Grande, 88, third, by a half length. Purse \$125, three-year-olds, penalties and allowances, six furlongs—Linwood Stable's Leonora, 95, first, in 1:30; Matilda, 100, second, by a length and a half; Rosetta, 100, third, by half a dozen lengths.

Purse \$125, a mile and a sixteenth—Chantilly, 117, favorite, first, in 1:54; Effe H., 115, second, by a length; Peacock, 112, third, by a like distance. Purse \$125, selling allowances, one mile—King Arthur, 98, favorite, first, in 1:46; Diamond, 96, second, by less than a length; Brilliant, 104, third, by four lengths. Purse \$125, selling allowances, a mile and a quarter—Anna Woodcock, 100, first, in 2:15; Tracks, 100, second, by a length. Purse \$125, six furlongs—Solitaire, 100, first, in 1:39; Josh Billings, 100, second, by two lengths; Ramial, 100, third, by a length.

Feb. 17, weather and track good and assemblage large: Purse \$125, six furlongs, to carry 100 lbs each—Vain first, in 1:17; Hotfoot second, by a length; Blue Bird third, by three lengths. Purse \$125, selling allowances, seven furlongs—King Arthur, 90, favorite, first, in 1:31; Blizzard, 90, second, by three lengths; Diamond, 97, third, by the same distance. Purse \$125, six furlongs—Beau Monde, 100, first, in 1:16; Centinel, 100, second, by a length and a half; Hurdle race, one mile, Tomahawk, 155, first, in 1:52; Shamrock, 145, second, by six lengths; His Grace, 140, third, by three lengths.

Feb. 22, weather clear and mild, attendance good and track all right: Purse \$125, penalties and allowances, one mile—King Arthur, 98, favorite, first, in 1:43; Brilliant, 108, second, by a head only; Josh Billings, 110, third, by half a head. Purse \$125, all ages, one mile—Fletch Taylor, 117, first, in 1:46; Ligan, 117, second, by less than a length; Anna Woodcock, 110, third, by two lengths. Tracks, 100, second, by a length. Purse \$125, six furlongs—Solitaire, 100, first, in 1:39; Josh Billings, 100, second, by two lengths; Ramial, 100, third, by a nose. Purse \$125, to carry 100 lbs each, six furlongs—Ramial, favorite, first, in 1:18; Nellie Glenn second, and Leonard third.

THE ENGLISH JOCKEY CLUB, which has hitherto refused to take cognizance of betting, has announced a rule that jockeys' committees will select the betting fields and will report on the conduct and persons guilty of malpractices to the club. This rule virtually constitutes the club a supreme court to make and administer the laws of betting, and places turf dealings on a business footing.

MATT BYRNES, Pierre Lorillard's former trainer, who is to open a public training stable, has been given the saddles, bridles, studs, clothing, etc., which used to belong to the Rancocas establishment. He will also have the use of the private stables at Jerome Park, Sheepshead Bay and Pimlico erected for Mr. Lorillard's horses.

CHARLES VERPLANK, familiarly known as "Monkey Charley," the colored sleepchase jockey of Brighton Beach, was on Feb. 17 fined five dollars for \$150 a side at Malawau on Thursday afternoon, Feb. 28.

J. T. WILLIAMS has sold to Capt. Wm. Cottrell of Mobile, Ala., the bay mare Teresa, five years old. The mare is a full sister to Blue Grass, now in England. She is in foal to King Alfonso, and will be bred to Longfellow in 1887.

THE Narragansett Park Association claim June 1, 2, 3, 4 as the dates for their opening meeting in 1888. The association is anxious to sever its connection with the Park in April.

FRANK SIDDALL of Philadelphia has purchased from Wm. M. Singery, as a present for his son Frank Siddall Jr., the bay gelding McLeod, paying for him \$7,500.

PROBLEM, five years old, has been sold by the Coates Brothers of Goshen, N. Y., to W. H. Crawford, for Chicago parties.

CRICKET.

A NEW CLUB.

The old Kings County Club, which was quite a flourishing organization twenty years ago, has been reorganized under new auspices, and this coming season it will be likely to be quite a local rival of the Manhattan Club. George Williams and Bob Hooper seem to be the chief movers of the project, and they have the assistance of George "Morris" and Joe Sprague of the Manhattan, and also Swanson and others of the Brooklyn and Underhill clubs. A meeting is to be held in March to adopt a constitution and by-laws. The officers elected for the season thus far are as follow: George T. Williams, president; C. Richardson, secretary; and T. Ayers, treasurer. The present season the club will confine itself to playing local matches.

WILD DOGS OF WYOMING.

Information has just been received here of a vicious attack by wild dogs on a man and team near the head of Wind River. The team was in motion on the road and was surrounded, the savage animals attacking both horses and driver. The latter was unarmed, and at first tried to beat the assailants off with his heavy whip, but, as the effort only resulted in frequent and savage bites, he soon gave up the unequal contest, and, putting the whip to the horses, only escaped by their speed. The savage dogs kept up their pursuit for three or four miles before they finally gave up the chase. These dogs were first noticed about two years since in the vicinity of the head of Wind River, and they were then only a few of them, and they seemed to have no particular abiding place. Since then they have increased largely. They have taken possession of an almost inaccessible cliff, rising from the water of the Wind River, and in it have established an extensive burrow. They are fierce and powerful, and mangle the blood of the common cur with the savage strains and characteristics of the bulldog and bloodhound. They are predatory to a degree and mingle the instincts of the wild blood with the trained intelligence of the domestic breed. They catch and devour the strongest and fattest calves, and have been known to chase well-matured yearlings. They made an active and unceasing warfare on the native wolves of the mountains, attacking and destroying them on all occasions. The wolf proper flies in terror from the approach of the dog which has taken his nature.—Salt Lake Tribune.

HATCHING COD FOR FLORIDA WATERS.

A visit to the fish commissioners' station at Woods Holl is an interesting way of passing a day in examining into what the United States Government is doing toward aiding the cultivation of fish in American waters. Professor Baird of the fish commission has been making a special study of the propagation of cod since 1872, and now extensive experiments in this line are in progress at this station. With improved apparatus and enlarged space, the commission has acquired a degree of skill which insures their success in raising and raising 50 per cent of the spawn gathered. A large lot of fine, healthy young cod have been shipped to Florida with a view of learning why they cannot be induced to flourish in Southern waters, and another large lot is soon to follow. Professor Baird asks for an appropriation from Congress to better equipped schools for use in securing the spawning adult fish in the outer water and bringing them to Woods Holl station.

The bench committee of the New Jersey Kennel and Field Trials Club held a special meeting at Taylor's Hotel, Jersey City, Feb. 19, at which it was decided to close all entries for the coming bench show at Newark March 8.

DRAMATIC AND MUSICAL NOTES.

Continued from Page 791.

—Eugene Moore does not play Falkland in "The Rivals" in Philadelphia. M. W. Rawley has been substituted for the role.

—Harry Deltor, Ada Dyer, Joseph E. Nagle Jr., F. Chippendale, Olga Brandon and Elizabeth Andrews have been engaged for "Engaged" at the Criterion Theatre, Brooklyn, next week.

—Mrs. Owen Marice joined the "Blackmail" Co. Feb. 22, taking the part lately played by Virginia Buchanan.

—J. T. Raymond closes his season at St. Louis, Mo., March 1.

—Henrietta Crossman has retired from the "Young Mrs. Winthrop" Co., and returned to this city.

—Mrs. Owen Marice has been engaged to support Edwin Booth next season.

—F. McCulloch Rose retired from the east of "Jack-in-the-box" after the performance Saturday evening, Feb. 22, and his part is this week played by Harold Russell, who formerly played Beppo. Walter Bentley retires March 8.

—Daniel Shelby arrived in town from Chicago Feb. 22. He will remain here all this week.

—M. B. Leavitt returned from San Francisco Feb. 17.

FOREIGN NOTES.

The circus season at Covent Garden, London, closed Feb. 20, and the theatre is now dark. The Italian opera season will open at Her Majesty's Theatre, London, 27. Last week in London was fruitful of accidents. On 15 Ellen Terry quit the cast of "Faust" at the Lyceum, to go to Bournemouth for her health; on the night of that date Henry Irving fell from a scene slide at the Lyceum, cutting open his cheek bone; on 16 John L. Toole gave way to his gout; on 17 Harriet Jay sprained her ankle and had to retire from "Alone in London"; and on 18 Miss Esaki broke a small bone in her finger, compelling her retirement from "Lord Harry."

NEW PLAY.—"The Lord Harry" by Henry A. Jones and Wilson Barrett, was done Feb. 18 at the Princess Theatre, London, Eng. The drama is of a romantic theme, and is in five acts. It seems to sound in strong situations, which are, however, marred by a superfluity of aimless dialogue. The staging of the piece is said to be fine.

PROFESSIONALS' BUREAU.

Wants of Managers and Performers Press Notices, Vacant Dates, etc.

DRAMATIC.

An amateur, who can furnish an elegant wardrobe, desires an engagement. See B. H. M.'s card.

Martha Wren, singing soprano, who is now with the "Prisoner for Life" Co., can be engaged for next season. See card.

John and Jeffrey Pandy—comedian and soubrette—advised that they can be engaged next season, as Buffalo Bill will not then play in drama.

W. C. Crosby advertises that he has leased a Summer resort in Memphis, Tenn., which contains a theatre, and would like to hear from all first-class comedians, comic opera, spectacular and concert combinations, and performers with sensational aerial acts on the high rope, for the purpose of giving a series of entertainments. He would also like to hear from a first-class female orchestra.

Charles Cowles, who is known as the "Yankee Clod-hopper," gives his address in our business columns.

Arthur Jones and his dramatic company and trained dogs in the scenic border drama entitled "The Black Hawks" have proved to be a powerful attraction. In our business columns is a list of the engagements of the Grand Museum, Brooklyn, and the National Theatre, New York City, in relation to the drawing powers of this combination.

Ladies are wanted for a stock company playing fortnightly. See card.

Managers W. I. and J. E. Lewis advertise for dramatic people with wardrobe for the People's Theatre Co. Charles Theodore, comedian and stage-manager, will be at liberty after March 6. In his card is given a flattering testimonial from E. F. Best, manager of the "Prisoner for Life" Co., with which he has been connected for two seasons as comedian and stage-manager.

Frank Deltor will furnish one of the attractions of Hoyt and Thomas' comedy "The Soldier" during next season. This comedy and "The Tin Soldier" have proved successful, and next season the management promised stronger cast than ever in the latter play, headed by John T. Powers and Amy Ames.

C. D. Henry's Original People's Theatre Co. met with a national success in the drama of a recent week's engagement in Worcester, Mass., as is evidenced by a certificate from H. M. Hitchcock, the local manager, given in our business columns.

F. Beston, "Silver Spur" Co. have the week of March 15 open. Managers of theatres who have that week open are referred to card elsewhere given for further particulars.

Gleason & Burris advertise for a full dramatic company, who must play brass, for season commencing March 1.

Irvin Walker wants immediately some reliable ladies and gentlemen for the Arne Walker Company. The address is given in card.

A leading lady to play "old maid" parts, a juvenile actor, and a song and dance team are wanted for musical comedy. See card.

Isaac Levy advertises for sale a newly fitted up theatre in Cleveland, which is also adapted for a concert hall.

The Meyer-Thorne Comedy Co. want immediately a leading man, and a property man who can act. See J. H. Thorne's card.

Good attractions are wanted on renting or sharing terms at the Opera House, Kansas City, Neb. See card.

MUSICAL.

Tuba and baritone players can be engaged. See card.

M. A. Adam, tuba-soloist, advertises that he is engaged.

An amateur musician wants to travel with troupe or circus. See card.

Henry C. Blackman has for sale the Mexican Military Band's "Maria Mariska" arranged as solos for the banjo and guitar, as duets for the banjo, banjo and guitar, and banjo and piano. The price of each is in c. d.

Charles D. Blake & Co., the popular music publishers of Boston, have just issued a new book of songs, "The Hummer and the Honey," by George F. Root, Jr., and Charles D. Blake & Co. The price of each is in c. d.

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An Indian band led by a young man, both brass and string, would like to hear from circus managers. See our "Musical" card.

Manager Wm. Chalet wants a lady orchestra of eight pieces, and would like to hear from all long-haired ladies. See card.

The good musicists desire to travel with a circus this season. See J. M. Harding's card.

Ed. Morbach, leader of the orchestra at the New Grand Theatre, Louisville, advertises that they will be at liberty about May 12 to accept of the engagement for the Summer at watering place or theatre. The orchestra, consisting of nine men, can play brass if necessary.

Advised that E. L. Vane, conductor and bandmaster, advertises that he is at liberty to negotiate for band or orchestra for remainder of present or next season. He was four years with Fay Terrell's Opera Co., and three with "Her Alonzo" Co.

A cornet-player and a baritone, to double on violin, want a position with a circus. See Gilbert Sweet's card.

J. W. Lee advertises for three musicians for July, August and September.

A violin and tuba player, who double in brass and orchestra, want engagement for tenting season. See H. H. Herring's card.

S. S. Stewart, the well-known manufacturer of banjos, claims his latest—the Imperial Banjo—will be unsurpassed. Horace W. Costum and Wm. H. Hunt, who have these banjos high praise. A specimen copy of "Stewart's Banjo and Guitar Journal," together with an illustrated price list, will be sent free to any address. See card.

C. Williams wants a bass and tuba, clarinet and trombone player, a quartet and solo singers to travel with his troupe. Managers should address their sole agent, R. C. Williams, in Union square.

Charles E. Dobson advertises music composed and arranged for the banjo and piano.

Willie Wood, boy violinist, is referred to a card in an other column.

VARIETY.

Richard Fitzgerald in our business columns gives a long list of the leading specialty-artists in the profession, who can be engaged by managers through his agency, either at 10 Union square, New York City, or at 10 York road, London, Eng. A majority of these artists will be at liberty March 1, while the others will have open time April 12. Among these are: George H. Wood, Davila and Hamilton, Sharpley and West, Larry Tooley, Davila and McGarity, Sweeney and Ryland, Coulson, H. H. Herring, and Wm. H. Hunt, Harry La Rose and Lillian Markham.

The Nelson Family, in their celebrated acrobatic feats in a funny triple act, can be engaged by theatre or circus managers in conjunction with M. S. Fargus and her troupe of performing birds, and Miss Adele Wilson, burlesque artist. Managers should address their sole agent, R. Fitzgerald, 10 Union square, New York City.

Willmet and Sewell have in their cycling specialties an original and novel novelty for the stage and ring, and one in which they introduce many new and startling tricks. They are striking performers in their peculiar line. They can be engaged through their sole agent, R. Fitzgerald, 10 Union square.

Will E. Cushman and Belle Emerson in their new sketch entitled "A Bluff at Opera" have made a big hit at the Zee, Indianapolis, and at the Vine street Opera-house, Cincinnati.

J. W. Westler advertises for two lady-singers.

J. W. Westler advertises for two lady-singers. The family are making a big hit in their sketch entitled "The Bluff at Opera," which is a comedy, song, and solo, duets, etc. H. W. Williams, manager of the Academy of Music, Pittsburgh, in our business columns.

highly recommends their act as calculated to please and prove a paying attraction.

Malillon wants a smart young lady or gentleman for a new dramatic act. See card.

Bardwell's Opera-house, East Saginaw, Mich., which reopens March 23, wants male and female talent, ladies for the first part, and a stage-manager understanding the business. See card.

Wade and Mack continue to meet with success at the theatre of the principal features. In order

STAGE FACT AND LYRIC FANCY.

A GARNERING OF SANCTUM SWEEPINGS.

On Feb. 21 *The Sun* printed a column and a half on Ada Rehan. It was largely fancy. Its little fact was scarcely fact at all. The lady was not "born in Ireland in 1860;" nor was "her first season as an actress passed at Macaulay's Theatre, Louisville, when she was scarcely out of her girlhood, it being the season in which Miss Mary Anderson also made her debut;" nor was she "the next season found at Mrs. Drew's Arch-street Theatre, Philadelphia, where the blossom of her genius was carefully nursed, and where she played in light comedies with John Drew, who made his first appearance that season in his mother's stage." John Drew made his debut in Philadelphia a year ahead of Mary Anderson's in Louisville. He began playing at the Fifth-avenue Theatre, this city, in February, 1875, having got through with the Quaker City, and Miss Rehan played at least two seasons at the Arch before she appeared in Louisville. Justice to Martha LaFitte Johnson requires this statement, because it was in "Justice" that Miss Rehan first appeared at the Arch. *The Sun* is off its focus. It is out of its orbit. Lacking the fuel of knowledge, its rays have lost their penetrating power. It especially shines (foolishly) for all when it prints this:

A great deal too much stress is laid on what is called art, and the necessity of teaching and experience. Miss O'Neill, Fanny Kemble, Laura Keane (Ada Rehan) and many of our greatest actresses had little if any when they won their first triumph. How Miss Rehan first came to think of the stage, she herself would perhaps find it difficult to tell. However, the inspiration came. It was there, and stole through the simple garb of the little Brooklyn girl.

When stage experience, or even a preliminary course of dramatic tuition, is thus decried, it is well to ascertain how much knowledge underlies this quoted paragraph. Miss O'Neill culminated as Lady Becher, but, model lady though she proved, she began as a tramp. She came of theatrical stock. Her father was a strolling actor and manager in Ireland, and presumably made actors of her mother and the remainder of her family. At all events, her brother was an actor, and played at his father's theatre in Drogheda. She first achieved fame in Dublin, but she had been singer, dancer and actress in Drogheda, if not elsewhere. Fanny Kemble also came of dramatic stock. Not only was she trained beforehand, but she was, in addition, "coached" when she made her debut. Dark-haired Maria De Camp—once singer, dancer and pantomimist, as well as actress—retired to the stage that night, as Lady Capulet, to be near Fanny, her pupil. A famous tragedian, then too ripe for Romeo, that night played Mercutio for the first time. The dark-eyed German—sister of the one-eyed Vincent De Camp who was crazy on vinyl-—and who, like his sister Sophie, acted in the South for many years, and died there—whose blood has since mixed with that of the family of Gen. Grant, was Fanny's mother, and the Mercutio was Charles Kemble, Fanny's father. Laura Keane came to this country as leading-lady at Wallack's Theatre. That position was her greatest professional triumph. She developed in this country at the same time that she gradually unfolded a special line of emotional roles; but, aside from her experience here, she had been for years on the stage in England, and besides, like Mrs. Abington, had previously occupied a position so public as to discount stage-fright before she undertook a speaking part. As to Ada Rehan, she is no mushroom. She did not wait until she was "scarcely out of her girlhood" to go on the stage professionally. If she was "born in 1860," she was a mere child when, with Mr. and Mrs. Russell, she began her season at the Arch. In truth, she was steadily on the stage six or seven years before she attracted any more attention than thousands of others have during the past fifteen years. She has been steadily before the public for more than a dozen years. Here is a theatrical family. As a little girl, she was linked to the stage because her sisters were on it. Kate was married to Oliver Byron, and Fannie to R. F. Russell. Both pairs have been in the profession many years. Ada Rehan had no occasion to "come to think of the stage." She grew up in the odor of it. As a little girl, temporarily away from school, she played with her sister Kate in Byron's company. Years afterwards, when she was large enough to do more than speak childish lines, she entered the profession. There is no romance about this.

STREET-BANDS are becoming fewer and farer between in this vicinity. "The Little Germans" have for some time been preparing to go West. They have sent their girls ahead, that accounts for this Milwaukee, Wis., has a band of fourteen pieces. Females.

HARRY PEARSON writes us denying that he participated in a friendly glove-fight with another member of the "Shadows of a Great City" Co. He thinks the report came from a spirit of fun or malice. That is an elastic way of looking at it. It is encouraging to the joker.

ASSUREDLY, it was a very wild and extremely loose panegyric one of the metropolitan dailies on Sunday last pronounced upon a popular actress: "She resembles Peg Woffington in many characteristics." It was well meant, but nevertheless it was unfortunate, to liken her to Peg in any respect. The latter was of commanding form and majestic beauty, whereas the American who has been compared with her is comparatively a shrimp. The chief charm of the American is a peculiar voice that is quite pleasing when heard at discreet intervals, whereas Peg had a very bad voice, which forced her to play clown upon the stage in spite of the fact that nature had given her the face and figure to make a great tragic actress. Peg's chief characteristic is implied in an anecdote setting forth that one night, when she was both clowning and smutting as Sir Harry Wildair, she entered the greenroom remarking: "Upon my conscience, I believe half the men in the house take me for one of their own sex," whereupon another actress remarked: "Upon my conscience, the other half know better."

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FOR all his impulsiveness and hasty judgment, John Rickaby made friends with rare ease. All who ever knew him will regret his death most sincerely. The profession in general will feel it with a profound sorrow, for he was one of its busiest and brightest workers. In less than twenty-three years, he had made himself as well-known and as loved as that, talking with him one was prone often to regard him as a veteran of veterans, yet he was comparatively a young man. He had actually lived on the circuits all his adult life, and the ups-and-downs had come to him at frequent periods. The stories told of his fertility of resources, of his nerve and of his daring are many, and all have a foundation in fact. A traveler when the days of clever routes had hardly commenced, he saw and made good use of his opportunities; and he readily became a leader among that class of the profession the success of whose duties means so much—the agents. Out of his varied experiences as a traveling manager—and he was singularly successful in making money for others—he finally came forth to locate in the city he loved perhaps too well. Here, though he reached it at a late day, the ripeness of his experience found fruit in a success which must outlive him, though it can never allow us to forget him.

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THERESA CARNO has been royally received in Venezuela. The health of her husband, Signor Tagliapietra, has been greatly improved; but he must at times, as he is an inveterate billiard-player, have been lost on the big tables down that way. The instrumentalist and the singer expect to be back here next month. The signor has sung in concert in Venezuela, and he is reported as "sound in wind and limb."

PARIS, France, has a baby-show; and among its tidbits is a three-year-old 3 ft. 10 in. high, weighing 80 lb., of great strength already, and promising to become a giant.

AN ILLUSTRATION for a quarter of a century that one can be all dried and yet not blow away, "Old Man Paine" has died at last. Cadaverous he was, and long and lank. Only his coat, when buttoned closely, ever seemed to fit him. In cold weather he indulged in the extravagance of socks, but to drawers he was a stranger. He was seedy, but clean—above the low-cut shoes. He was well-educated and well-read, as befitted the grandson of Robert Treat Paine, one of the signers of the D. of I. He was, withal, a thorough gentleman, and genial up to the point where there could arise a suspicion that he ought to "show his leather." Then he would bid you good-day. It was nearly thirty years ago that we became acquainted with him, but we never saw his pocketbook. It is doubtful if anybody did outside of where he slept. No one of his acquaintances knew where that was, which itself is proof that it was not in the Astor House or the Metropolitan Hotel. He had a keen sense for free public entertainments of all clean kinds, and the Academy of Music he fairly haunted in expectation of being ushered in. No one could more neatly work a "lunch." No publican who knew him ever closed the game on him. One afternoon early in the '60's there was a gathering at a noted house on Fourth avenue. Paine had played the means for an hour or more, had filled his pockets with oranges and apples, and was coming up probably to line his memento of a silk hat, when Neil Bryant, who was stouter than now, interposed his broad shoulders and shut him out. Peter Braisted rushed up with: "Give the old gentleman a chance!" and Michael Phelan, who knew the lean and hungry Cassius, also came to the rescue. Gratitude fairly rushed from the veteran's eyes, and even Braisted's twinkled when he saw that both his sarcasm and his victuals were going for naught. Paine finished laying in his stock of provisions, and then went towards the bar, where he made visible between his fingers a bit of ten-cent scrip. That was his way. He did not mean to buy anything. The exhibition of wealth was an invitation to someone who knew him to ask him to have a glass of ale to wash away the victuals. He was a temperate man, and he must have been quite wealthy. We never knew him to earn a cent or attempt to borrow one. Yet we knew him to be the musical critic—and thoroughly up in music he was, too, as also in many other things—for more than one paper in this city without ever receiving a cent. His great characteristic was a display of useless energy. If not always busy, he was everywhere, without accomplishing much of anything.

LONDON, Eng., also has its freaks. The latest are two light-complexioned children from Paraguay, whose backs are covered with dark-colored fur—or, if he be hair, it is unlike that of their heads. Besides, the bodies of both are covered with patches of fur, that of the girl having at least a hundred. In the case of the boy, the hairy covering on the back runs down to the knees. We think this description will suffice to enable some American showman to make a pair that will beat these.

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PARIS, France, has a baby-show; and among its tidbits is a three-year-old 3 ft. 10 in. high, weighing 80 lb., of great strength already, and promising to become a giant.

HERE is another illustration of how a man's memory will throw him off after a lapse of years. It is from posthumous reminiscences by John Ryder in *Temple Bar*:

You know I was with Macready in Edinburgh when the Forrest row began, and I was with him in New York when it ended in bloodshed.

He was in New York, but he had left Macready, with whom he last performed in this city in October, 1848. The late Corson W. Clarke played Macduff at the Astor-place Opera-house on that terrible night, May 7, 1849, when the tragedy proceeded no farther than the second act, and he also played that part on the night, May 10, when the tragedy was finished inside without serious interruption, while a bloody one was enacting outside. It was Clarke who made the strong appeal to the audience. Ryder began playing Macduff to Hamblin's Macbeth at the Bowery Theatre on the night that Clarke began up in Astor-place, and he continued there, as Falconbridge in "King John" and Gesler in "William Tell," for several weeks. Macready left the city before daylight on the morning after the volley from the militia had knocked over innocent persons as far east as where the Bible House and the Cooper Institute now stand. He never played here again.

GUS PENNOYER writes us in reference to our having last week said that the professional name of the actress who was supposed to have killed her husband in Mobile, Ala., was Charlotte Hamblin. He has read elsewhere that it was Hamilton, and he is pleased to tell us that he thinks that elsewhere is right. Nevertheless, the lady was Charlotte Hamblin when, in June of 1838, she made her American debut as Julianna in "The Honeymoon" at the Walnut-street Theatre, Philadelphia, and she was also Miss Hamblin on the bills when on Friday night, March 23, 1842, she played the page Victor (or Victorine) in "My Old Woman," during a starring engagement of Fanny Copeland Fitzwilliam and J. B. Buckstone at the Mobile Theatre. When, on Nov. 1, 1842, the jury acquitted her of the charge of murder, she was Mrs. Charlotte Ewing. She was never Hamilton.

KENWARD PHILP died last Sunday. He came to this country about 1863, and perhaps the first paper for which he wrote was *The Clipper*. It soon became evident that he was a too "bright and clever journalist," as it is called, for this office. He went to St. Louis, and there, at the expense of an attaché of *The Clipper*, he gave evidence of his journalistic cleverness by showing at so early an age that he might in 1880 have written the Morey letter, of which he was unjustly accused. There was good in Kenward Philp. The bad in him was chiefly the result of his associations since and his case was not, altogether, hopeless until he became what it is fashionable to term "a dramatic critic." Were more of his coteries dead, without chance of being succeeded by others, both actresses and politicians would be financially and reputably the gainers. He was not the worst of the lot, by a large majority; but he was a shining example of what "writing on space" can do for men in his profession.

UNLESS Jules Verne stops the procession, Kate Vaughan will enjoy a ride on the back of an elephant while going to her funeral pyre in the version of "Around the World in Eighty Days," now preparing at the Empire Theatre, London, Eng. The spectacle is to be made otherwise cheerful by the employment of live reptiles in the grotto scene.

THE silk tile is beginning to bob up serenely at our theatres. The opera hat is losing its grip. The reason is that space is becoming so valuable by the square inch in this city that a man cannot afford to own two hats. The one he takes out in the morning when he goes in quest of room enough in which to eat must answer until he comes in at night in quest of room enough in which to sleep. Boarding-mistresses charge for two persons if they find a hat under the bed when a man has gone out.

FANNY KEMBLE once declared that it required a walk of twenty miles a day to keep down the devil that possessed her.—*Exchange*.

Pierce Butler, who is in heaven (maybe), thought that twenty miles were not enough, as that distance brought her home too soon. Finally, he sued for a divorce, and got a separation. She helped him. The decree in no sense affected her loyalty as a wife, and enabled her to write herself Mrs. Kemble.

It is not known to many that about forty years ago John B. Gough and J. H. Green, "The Reformed Gambler," were professionally associated. Green was lecturing in this city, and Gough was singing songs as an accompaniment. Gough's lectures at first did not bring him in \$250 a piece. Towards the end, they were worth fully \$250 a night. Had there been a Penal Code here when he was a young man, he might never have been heard of. As an attempted suicide, he would have been packed away. As it happened, he lived not only to overcome himself, but also in a quiet way to accomplish considerable private good with the money his lectures brought him in.

SINCE his new departure, several months ago the distinguished polyglot tragedian Daniel Bandmann has been a stranger to empty benches, no matter what the wind or weather. Recently he put a large part of Lockport, N. Y., in his breeches-pocket. He writes us that in three days he and his company booked over two thousand seats there.

LAST week we made known the amusing coincidence that digitalis is a drug and that Fingerhut, which is also digitalis, is the name of a druggist in this city. It was not bad, but its success made a correspondent mad, and he is determined that our play upon words shall not go through. But it will, all the same. Listen to him while he yet has voice, and ere we crush him:

EDITOR *CLIPPER*: In your issue of Feb. 20, page 774, in an article referring to "the love-story chortler who swallowed a fluid ounce of digitalis," the writer of the article displays a rather scant acquaintance with the German language, and states that the name signifies foxglove in English. Such is the case. Digitalis in English is foxglove; or, literally translated, finger-hut. The German equivalent for foxglove (digitalis) is purpurfingerhut, which, translated into English, is purple thumb-hut, or foxglove. Moral: When attempting facetiousness at the expense of our Teutonic cousins, be sure of your German, as "a little knowledge, etc.," and strange gobs are liable to be loaded and may go off.

PITTSBURGH, Feb. 20, 1886.

Kraut in German generally signifies cabbage, but in this instance weed is the better translation.

The moral of this is: Like Davy Crockett, be sure you are right, and then go ahead. Before he goes through, our correspondent admits that the finger-hut goes for foxglove where he says that the

equivalent of foxglove is purpurfingerhut, which (in Latin *digitalis purpurea*) is medicinal and simply purple foxglove in contradistinction to "a fox of another color." The shrub was called fox-glove centuries before it was called digitalis. How it came to be called the latter perhaps our correspondent would prefer standard works to describe. "Appleton's Encyclopedia" says that "in 1542 the botanist Fuchs named it digitalis (Germ. fingerhut, finger-stalk), on account of the blossoms resembling the finger of a glove." To give him some of his own medicine, our correspondent is not likely soon again to suffer from too little knowledge as to this drug, or from too implicit a reliance upon some Dutch pharmacopoeia, when, Dutch fashion, it crams four words into one, so as to delude him with the idea that long string is "the German equivalent for foxglove." It certainly is, but only on the principle that the greater includes the less, it being twice as much as foxglove in being purple-finger-stalk-cabbage.

NOT COMPLIMENTARY.—The foundation of a new court-house in a Western town was an object of considerable pride to all the inhabitants, though the reputation of the lawyers for "righteousness and veracity" was not enviable. A well-known Congregational clergyman and his wife strolled out one afternoon to see how the temple of justice was progressing; when madam observed, with a timid glance at her lord: "Pintarch, if you were to dedicate this place, I know a tremendously appropriate hymn." "Yes," replied her husband, in a tone of doubtful inquiry: "what is it?"

"Ye living men come view the ground Where you shall shortly lie," was the gently ironical response.

ONE of the biggest cattlemen not only in Colorado but in the world was chatting with some herdsmen at a recent convention, when Shakespeare was mentioned. "Shakespeare," said he, "where have I heard that name before? What kind of a brand does he use on his cattle?"

CHESS.

To Correspondents.
T. MARSHALL, N. Y. Q.—We desire your chess move open to the following: Q-R x Q; Q-B x P; 3. Q-R x R; K to B3; 4. Q x B mate.
GEO. H. HYSTER, St. Paul.—Something wrong about your position: you place White Q at K3, and say 1. Q to K7, etc. But there is a rather neat mate in three as stands.
J. A. CARSON.—Thanks for a note in re "Var. (a)."

Chess in St. Louis.
The following interesting position, contributed by Mr. Bird, occurred in the third "cup game," between Messrs. Spencer and L. Haller. Here White has a clear win; but he missed it.

BLACK (Mr. Spencer).
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2. K to K3
3. Q to K4
4. P to Q4
5. K to K3
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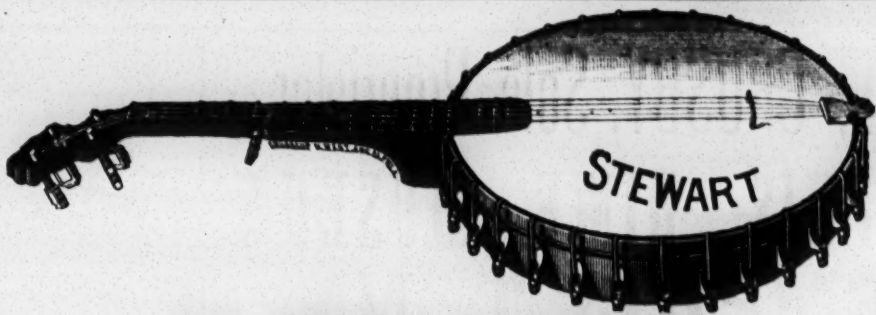
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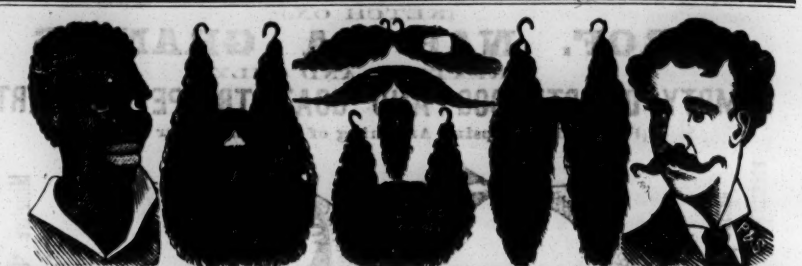
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